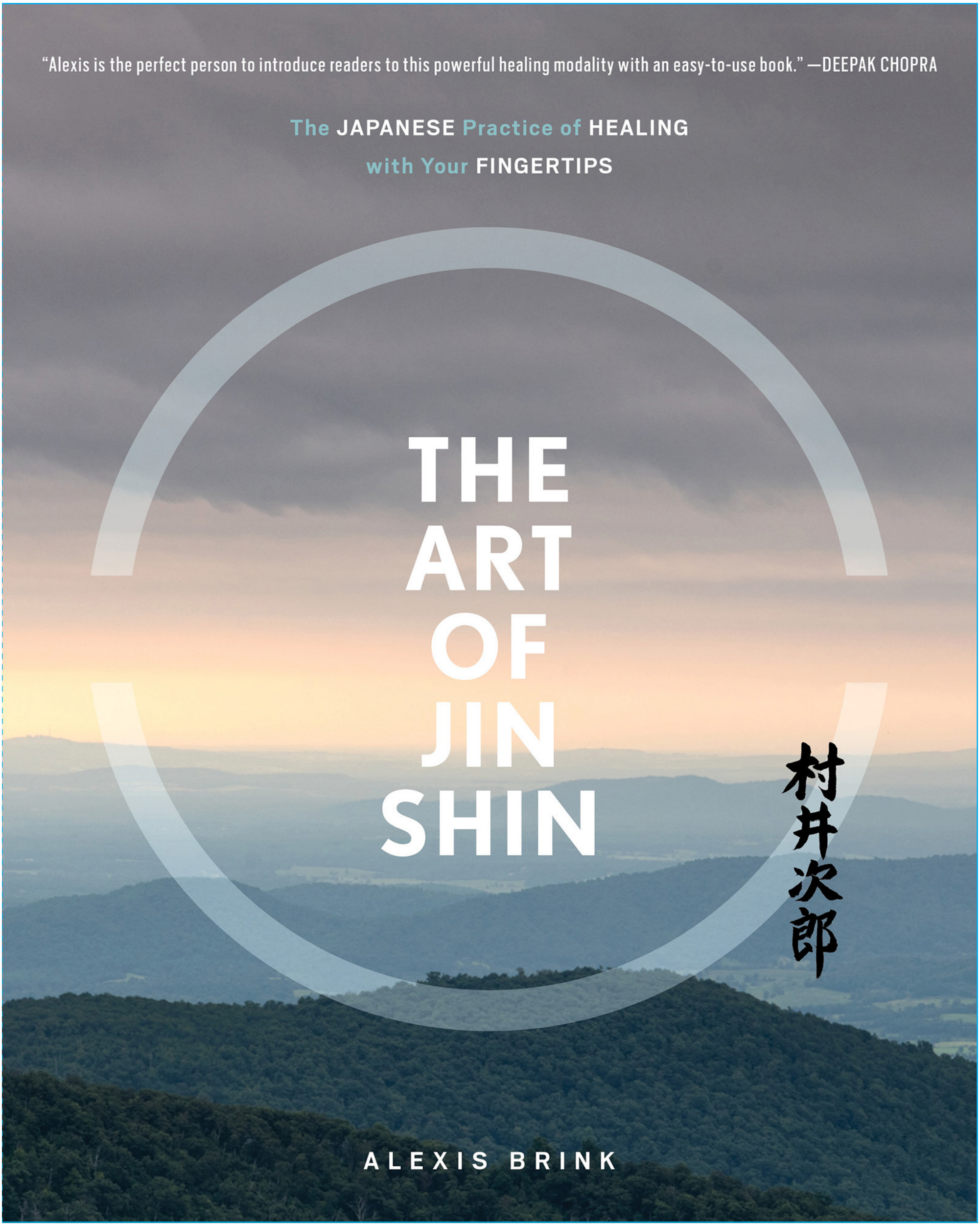

"Alexis is the perfect person to introduce readers to this powerful healing modality with an easy-to-use book." —DEEPAK CHOPRA

The JAPANESE Practice of HEALING
with Your FINGERTIPS

THE ART OF JIN SHIN

村井次郎

ALEXIS BRINK

Praise for Alexis Brink and the Art of Jin Shin

"Having watched Alexis interact with clients from a diversity of backgrounds over the three decades we have known each other, I have always been impressed by her gentle confidence and natural inquisitiveness. A true healer who knows and implements both the science and art of medicine, she has always impressed me by her desire to break new boundaries and think beyond ordinary paradigms."

—Deepak Chopra, MD

"For years, Jin Shin self-help has been my saving grace, pulling me and even my bandmates through a range of crises, from food poisoning on a twelve-hour flight to South America to a flu passing through our band bus. Once one becomes empowered by Jin Shin self-help, life starts afresh!"

—Maria Schneider, Grammy Award winner and leader of Maria Schneider Orchestra

"The Art of Jin Shin is an energetic healing modality that is a powerful complementary practice to Western medicine."

—Maurice Preter, MD, integrative neuropsychiatrist

"The Art of Jin Shin is a powerful self-help tool that can be extremely helpful for dancers, as the unblocking and release of energy can aid in injury prevention and more rapid healing of injuries."

—Nikki Feirt Atkins, founder and producing artistic director, American Dance Machine for the Twenty-First Century

"I have been seeing Alexis Brink for over fifteen years, and whenever I'm in New York City I make sure to get a treatment. I always leave a session more energized, yet calmer, and am better able to go about my day in a peaceful, joyful state. Alexis is a first-rate healer/practitioner and I highly recommend her to anyone suffering with a particular health issue or anxiety issue, or those who simply want to be at their optimal level of being!"

—Debbie Gibson, singer, recording artist

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THE ART OF JIN SHIN

The Japanese Practice of Healing with Your Fingertips

Alexis Brink

JIN SHIN
INSTITUTE

TILLER
PRESS
New York London Toronto Sydney New Delhi

To my children, Mara and Tyler Hutton, with unconditional love. In memory of my omas—Carolina Venhof, the first person to believe in my path, and Hadasse Abram, whom I unfortunately never had the chance to meet. Gratitude to my mentor Philomena Dooley.

Foreword

BY ELIZABETH CUTLER

I came to the Art of Jin Shin at twenty-one through Daniel Tucker. Daniel and I had recently both moved to Telluride, Colorado, where he was starting an art school called “Ah Haa”—as in that moment when we know we get it. I was a recent graduate of the University of Colorado, starting my first job as the receptionist in a real estate office.

By that time I had already developed an interest in practices that allow our bodies and beings to feel their best naturally. My best friend had died of cancer in high school, and her suffering led me to ask myself what else was out there. The medicines available at that time made her more sick than she already was, and I felt a deep yearning to explore and learn more. One that would not go away. One like I felt before my partner, Julie Rice, and I started SoulCycle.

I took off from college in Boulder to do my junior year abroad, living in a monastery in India to focus on meditation and traveling to Taiwan to study tai chi and herbs, figuring that these various ancient teachings would give me some answers.

The experiences were rich, and I learned a lot, but something was still missing.

“You go around the world to come home again” was a phrase Julie and I always used when we were in search of an answer in our SoulCycle business and found it right under our noses. It happened frequently, so much that we would laugh about it.

That is how I felt after my third Jin Shin class in Telluride. Jin Shin Jyutsu is a magical, somewhat esoteric form of energy medicine that Daniel had studied for many years with Mary Burmeister, the Japanese-American woman who brought the practice to the US. The school’s introduction of Thursday night “self-help” classes intrigued me. People showed up at 5 p.m., setting up cots to work on one another using a book Mary had written and compiled from her studies with her teacher, Jiro Murai. In that book, as in this one, there are ways to hold places on your own body, and other people’s bodies, to help restore energetic pathways that become blocked by everyday living.

We started each class by putting our hands under our armpits, reaching the back of the scapula with our fingers while our thumbs faced up on the front sides of our bodies. We dropped our shoulders and began breathing thirty-six times, noticing at the end of those breaths whether we felt differently now than we had thirty-six breaths ago. The answer was yes, always yes. Sometimes a big “YESSSSS,” and sometimes a smaller “yes.”

By simply placing our hands and getting out of the way in order to allow the source of life to come through us, we could become a “jumper cable” for our own bodies, or for someone else. (I know this sounds crazy, but we all have this source energy running through our bodies and it's okay—just try some of the simple holds featured in this book, and I promise that you'll feel it, too.) We could be a jumper cable for our own body or someone else's, and use a series of holds on specific energy locations to unlock the incredible, ancient wisdom of the Art of Jin Shin.

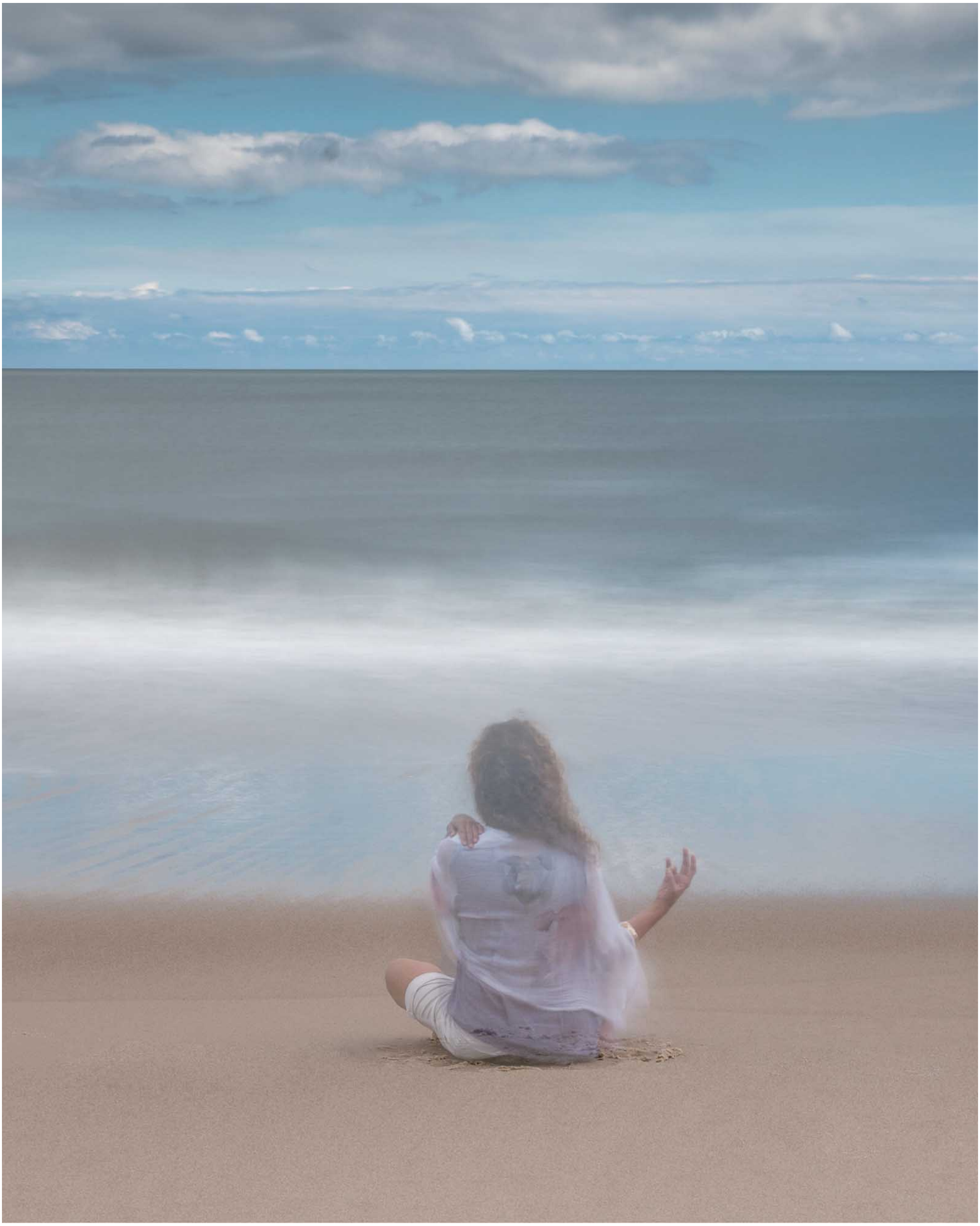
The amazing thing was, each time we did this, we added to our energetic foundation and the body's ability to find homeostasis more efficiently.

Thirty-six breaths and I was hooked, practicing on myself daily. I went on to educate myself as much as I could and eventually began practicing on others. I'm not exaggerating when I say that I have found this practice to be one of the greatest gifts for all of humanity: accessible to everyone with breath, requiring no tools or special abilities.

In all the years I've practiced and loved Jin Shin, I could never understand why this healing art has remained so unknown—that's why I wanted to write this foreword. The Art of Jin Shin remains life changing for me, giving me the stamina and depth to build a big business, stay grounded in my core beliefs, and do my best to allow the freedom of energy flow through my life and work each day.

I had a thriving practice in Jin Shin for fifteen years before I started SoulCycle. I loved the practice and experienced many of the things Alexis references in this book. The biggest hurdle for me was how to explain what I did when sitting next to someone at a dinner party. Usually it worked out, but I am relieved that Alexis has written this book to help the Art of Jin Shin become accessible to people like my twenty-one-year-old self—and for whomever its pages may help today.

I am extraordinarily grateful to all the teachers and practitioners who have shared their wisdom so that the Art of Jin Shin can remain alive. Jin Shin has been the greatest, most consistent gift of my life.



Introduction

The book you are holding in your hands is meant to provide a basic introduction to the foundation and principles of the Art of Jin Shin.

Maybe you already know a bit about the simple and effective form of energy medicine named the Art of Jin Shin, or maybe you've picked up this book without any prior knowledge of the energy healing modality we will be exploring in the pages that follow. Though the practice has many thousands of adherents all around the world—from my New York City–based clients, to the inmates at a jail in the Indian province of Gujarat, to several hospital programs in the US, and to the many men, women, and children who have been helped by Jin Shin in its birthplace of Japan—Jin Shin Jyutsu has not yet become a household name.

Initially spread throughout Japan through the hands-on work of Jiro Murai, the founding father of Jin Shin, in the early to mid nineteen hundreds, then more widely through his disciples, most notably Mary Burmeister and Haruki Kato, the energetic healing modality was first introduced to the American reader more than twenty years ago by the book *The Touch of Healing* by Alice Burmeister and Tom Monte. Since that time, much has changed and evolved in the mainstream conception of health, with integrative healing and medicinal practices such as yoga, meditation, acupressure, acupuncture, Reiki, craniosacral therapy, and reflexology (to name just a few) becoming more and more popular in the West.

In comparison to its more widely known brethren, the Art of Jin Shin has remained a relatively well-kept secret. With this book, it is my intention to introduce a wider audience to its healing and restitutive powers.

With the modern world perpetually running at a breakneck pace, there has never been a better moment to spread the word of simple self-healing. Technology has become an inescapable part of our daily lives, and many of us find ourselves seeking a more integrated relationship between our body, mind, and spirit.

Whether you have picked up this book in search of relief for a particular ailment, from a minor complaint to a major symptom, or you are looking to build a self-care routine that will keep your body, mind, and spirit healthy—or you are simply curious about Jin Shin's holistic approach to self-care—you will learn simple and effective skills to address a variety of common complaints within the pages that follow.

You may also find a surprising depth emerging from the practice, as Jin Shin is an art that allows for connection, limitless growth, and exploring the creative artist in you. Coming from a family of Holocaust survivors with a legacy of historical pain, loss, and generational suffering, I found that my practice and study of Jin Shin opened my heart in ways I had not necessarily expected. Gifting me with an awareness of my relationship to a higher energy and consciousness, the philosophy and practice remind me of the presence of something bigger than myself, connecting me to an expansive universal energy and reminding me of the wholeness of my soul. Putting us in touch with our innate wisdom and bringing us to a place where our intuition can reveal itself, the Art of Jin Shin is both vast and complete.

When I had my first session with my most influential teacher, Philomena Dooley, I had little knowledge of the immensity of the art I would eventually encounter. I did, however, have an immediate premonition that I had found what would come to be a lifelong path for me. Twenty years after that first encounter, another important teacher with whom I had the good fortune to study, Pamela Markarian Smith, passed on a legacy to me as she appointed me to lead Jin Shin Institute just a few years before she passed away.

The core of the institute's work consists of education as well as our wellness center, with a certification program for novice and seasoned practitioners as well as opportunities to become a certified teacher. Presenting the Art of Jin Shin in all of its breadth is among our foremost goals, which is why we have made certain modifications to the terminology in order to reach a wider audience. For instance, those of you who have familiarity with the modality will know it as Jin Shin Jyutsu. In order to avoid a common source of confusion, we changed "Jyutsu" to its English translation, "art," removing echoes to a martial art.

In writing this book, it was necessary for me to make choices on how to present the information as directly and accessibly as possible while maintaining the integrity of the work. At times, this was a challenge, requiring me to put multifaceted philosophical concepts into simple language. As all Jin Shin practitioners know, the healing practice we refer to as an "art" can encompass a lifetime's worth of study and freedom to explore our own creativity. There are many paths leading to one goal. It is in my awareness at this moment that I am putting the practice into simple words so that it can be understood and used by many. If you decide to continue your exploration into the Art of Jin Shin after reading this book, you will find endless layers within the practice, along with links and similarities to other disciplines such as astrology and numerology. On the other hand, Jin Shin can be as simple as taking a breath and holding a finger. Both ways of practicing are equally wonderful and complete, neither one superior to the other. That is part of the beauty of Jin Shin, which can be practiced on all levels.

You can use *The Art of Jin Shin* to alleviate common ailments, such as bringing down your baby's fever or helping yourself or your partner with a headache, or you can use it as a regular daily tune-up for general wellness. Most of my clients make Jin Shin self-help a part of their daily routines, many of them practicing before they get out of bed in the morning. Other great times to practice your Jin Shin include middle-of-the-night wake-ups, downtime while waiting for appointments, or couch time while watching movies or TV.

You never know when the opportunity will present itself. My college-aged son, who frequently calls me from school for some quick Jin Shin advice, phoned breathlessly a few weeks ago to tell me that a kid had collapsed outside his dorm. I gave him instructions for a simple hold and told him to stay with it until EMS arrived. A few minutes later I got a one-line follow-up text message: “I did it!” The young man was okay, and Tyler had had the opportunity to be there for him by applying some simple Jin Shin.

As my teacher likes to say of Jin Shin’s library of self-help quickies and recalibrations: “Don’t leave home without it!” You will find everything you need to get started within the pages that follow. And since this simple energy work involves no tools other than your own two hands, you will always have everything you need in order to relieve your aches and pains or set yourself up for a great day.

Chapter 1

The Jin Shin Effect

Katie, a bright and studious sixteen-year-old, had been on antidepressants for three years when she came to see me. She faithfully kept her therapy appointments and meditated to reduce her anxiety. Still, her depression was so acute that she frequently needed to skip school or leave class in the middle of the day, felled by bouts of uncontrollable crying. Nothing seemed to be able to dispel the dark cloud of misery that enveloped her.

When she lay down on my table, I immediately noticed that her feet were completely pigeon-toed. More alarmingly, her entire body, especially her head, was rolling off to the right. It’s not unusual for older clients to present with asymmetry, yet hers was the most extreme resting body position I had seen in someone so young. Given that she had no known postural issues, I asked her about prior trauma. Katie couldn’t remember anything in particular. I made a mental note to schedule an intake with her mother after our session. Even without knowing her history, it was immediately apparent that I would need to start working my way through a descending sequence to move the energy down and out of her head. Slipping my right hand under her neck—a specific area known to clear mental and emotional blocks—I’d felt a large lump: the mass of knotted muscle and congested energy that was pulling her head to the right. I maintained a gentle hold on the area until I felt Katie’s quiet, uneven pulse become more lively and even. I moved my left hand to an area above her eyebrow to clear the mind. Keeping my right hand where it was, I placed my left on her tailbone, to jump-start her body’s source energy and harmonize the blood essence. Holding on to the outside of her anklebone allowed her to ground herself physically and emotionally, and areas on the base of the ribs harmonized the digestive process and facilitated Katie’s ability to process her emotions. Finally, releasing an energy blockage on an area beneath her clavicle strengthened and cleared her exhalations, allowing Katie to continue to move sluggish energy out of the body on her own.

We saw an immediate change on the table after that first session; her body aligned itself perfectly, and Katie began to feel better right away. During the intake, her mother told me a very illuminating story: When Katie was two and a half, she had fallen out of a shopping cart and hit the left side of her head. She still had a scar on her face in the spot where she’d needed stitches.

Mystery solved. The injury was located directly on the path where the gallbladder energy moves—a pathway any Jin Shin practitioner can address to treat a client with depression. Given the location of the trauma, it was no surprise that she was getting trapped inside her thoughts, or “stuck in her head.”

Due to the severity of her symptoms, I saw Katie twice more that week. Soon we were able to downgrade to weekly sessions, with a prescription for the daily self-help that is a hallmark of the Art of Jin Shin. Katie stopped taking her antidepressants within just a couple of weeks and never missed school again on account of her depression.

Like Katie, the first time I encountered the Art of Jin Shin, I knew instantly that the course of my life was going to change. I had moved from the Netherlands, my native country, to pursue a career as a dancer in New York. At eighteen, I was a starry-eyed graduate from Holland’s most reputable pre-professional academy for dance, ready to start auditioning and itching to begin my life. Another recent graduate from the academy made the move to New York along with me, and soon a third girl, a model, joined us in a small walk-up on Thirty-Eighth Street. Every day we would hop on the uptown train to take classes at studios like Steps on Broadway or Broadway Dance Center, scouring audition notices as we stretched in the hallways.

What I wanted most of all was to dance on the *real* Broadway, inside one of those theaters with the classic lightbulb-ringed marquees. So when I found my way to a well-respected dance company called Lee Theodore’s American Dance Machine, I was exactly where I wanted to be.

Until one day during ballet class, when a turn I had executed hundreds of times suddenly sent me careening in another direction. As I rose onto demi-pointe and launched into a pirouette, a pop in my right knee brought me to an abrupt halt. I was sidelined for six weeks. Being young and resilient, I assumed my troubles would end there. Instead, that moment was the start of a recurring knee problem. At times I could muscle through. Periodically, however, the inflammation would get so bad that I would be out for weeks at a time, treating my symptoms with a combination of acupuncture and RICE (rest, ice, compression, elevation), as my teacher Lee Theodore insisted it was part of a dancer’s discipline to heal oneself and nurture an injury back to health. I kept up this regimen over the next year, without much change for the better.

My second year in New York, a friend who suffered from multiple sclerosis went to see a woman named Philomena Dooley over in New Jersey for a session of a mysterious Japanese healing art. When he came back, he handed me a little wire-bound self-help book and said, “I think this is what you are meant to be doing.” Based on ancient Eastern principles of energy medicine and holistic healing, the modern day healing art uses nothing more than the gentle touch from a practitioner’s hands to remove energetic blockages that cause physical and emotional pain and disease.

As far as I knew, I was still pursuing my lifelong dream of being a dancer in New York. My friend, however, sensed something that I would soon see for myself.

A renowned instructor and master practitioner, Philomena had a nursing career before she discovered Jin Shin in the late 1970s through health problems of her own—a host of serious issues related to phlebitis, a blood dyscrasia that caused clotting and could lead to pulmonary embolisms and stroke-like conditions. She had been under medical care for nineteen years, a self-described "semi-invalid" who had been hospitalized several times before a chance encounter brought her to the Art of Jin Shin. As a nurse who was married to a physician, she had access to the best medical care. Still, a daily regimen of blood thinners and painkillers had done little to alleviate her discomfort. So pronounced was her exhaustion that her children frequently had to help her up the stairs at night.

Fate intervened in the form of an approach from a benevolent stranger at a convention. Taking in her poor color and obvious ill health, a man named Charles told her in no uncertain terms that if she wanted to get on with life, she needed to go see a woman named Mary Burmeister in Arizona—the teacher and practitioner who had carried the message of Jin Shin Jyutsu from Japan to the United States. Lacking any means of investigating the practice in those pre-internet days, Philomena bought a plane ticket to see an associate of Mary Burmeister's. Patricia Meador would give her sessions twice a day for ten days.

Over a series of hour-long sessions, Pat gently placed her hands on various areas on Philomena's body, occasionally telling her about the connections she observed. On the fifth day, after her ninth session, Philomena was sitting poolside, the Ace bandages and compression stockings in which she customarily wrapped her legs set aside so she could dip her toes into the cool blue water. Summoned to the house by a phone call, she gathered herself and headed toward the living room. Halfway there, she realized she was walking without pain—and without the aid of her compression gear.

Her transformation was profound. First, the cousin charged with picking her up from the airport in Newark failed to recognize her. (To be fair, Philomena had also switched out the baggy pants she usually wore to cover her bulky compression bandages for a skirt and heels.) Then, when she went to see her physician for her weekly blood test, the nurse who examined her chart was so puzzled by the radical change in her numbers that she feared Philomena's chart had accidentally been switched with another patient's. The doctor came in to examine her, and Philomena told him the story of where she had been. "Whatever it is you're doing," he said, "keep it up." Philomena had weaned herself off her painkillers over the previous week, and her doctor also took her off blood thinners, then and there. Her problems never recurred, and indeed she never found cause to return to see her hematologist.

* * *

In the clean, spare practice room where she saw clients, Philomena asked about my reason for visiting her, and I told her about my knee problem.

"In Jin Shin Jyutsu, we call 'problems' projects," she said as she paused to correct me. "Projects are fun, and we work with them."

Philomena then took a firm hold of my little toes and tweaked them a bit. As she worked, she told me I could help my knee by simultaneously holding the inside and outside of the knee. The transformation from that one simple tweak right then and there was instantaneous. I returned to rehearsal the very next day and was never again sidelined as a result of knee pain. Occasionally, I would start to feel the stirrings of the old injury, and a little application of self-help would immediately resolve the issue.

Philomena also suggested I take a workshop with her that following week so that I could learn how to give sessions to my friend with multiple sclerosis. I took her suggestion.

Over five days, more than a hundred of us gathered from all over the world in a rented conference room at a New Jersey hotel. Though much of what Philomena was teaching went over my head, I instantly embraced Jin Shin's profoundly simple, holistic philosophy. As Westerners we tend to think that ailments have a single cause, and that one person with fifteen ailments might require as many different kinds of treatments or prescriptions. In contrast, many Eastern philosophies suggest that everything, from energy in the body to events in the world, moves in a continuous cycle, with each individual part being connected. Looking at the body from an energetic point of view makes sense of even very disparate-sounding dysfunctions—like bunions and lung issues, as in the case of one of my clients, a jazz singer in her eighties. Yolande Bavan came to a case study of five sessions that I conducted with an apprentice. Her lungs improved and it was easier for her to fill them with oxygen, and we were lucky to witness her phenomenal performance at a tribute to Duke Ellington.

The practice itself is both simple and infinitely complex. What struck me right away was how much you can learn about the body just by feeling and looking. As Philomena talked us through her process, demonstrating on a volunteer, we saw transformations take place with our very own eyes. A raised shoulder, visibly out of line with the rest of the body, would sink down into the table as she gently held on to the underside of the opposing knee. Pigeon toes would gradually turn outward as she held the volunteer's upper thigh, and cupped hands would resolve with a release of the upper back. Philomena guided us through body readings, training our eyes to notice congestions within the body—a rolled-in knee, a locked shoulder, a distended abdomen.

I felt like a newly awakened being. The career I had trained for all my life flew out the window during that seminar. Soon afterward, I asked Philomena whether she would be willing to continue training me privately, and I became one of the few lucky people to benefit from her extended instruction and mentorship.

* * *

In short order I was able to give comprehensive treatments myself, at times using specific protocols recommended by Philomena, and with astonishing results. I practiced as much as I could on whomever I could get my hands on, mainly dancers I knew from company and class. My first real clients were an artistic couple referred my way by Philomena: Milton Resnick, a well-known painter, and his wife, Pat Passlof, a professor of art and fellow painter. Milton dealt with arthritic conditions among other ailments, while Pat had vision and digestive problems, all of which were alleviated by our continued sessions. I started working with my ballet teacher, whose persistent neck problems resolved within a couple of sessions. Soon she was sending me any injured or ailing performers she came across, principal dancers from New York City Ballet and the Joffrey among them. My practice filled up immediately, and over the years my client base has expanded to people from all walks of life.

Sometimes the practice is used for maintenance, to alleviate conditions that are a natural by-product of the aging process or to support clients experiencing serious illness. Sometimes I find myself using it as a form of first aid. Once, on a flight to Paris, a woman walking down the aisle literally fainted into my lap. She fell in the right place, I told my family later. She promptly recovered once I treated her in the back of the plane. Then there was the man who collapsed onto a New York City sidewalk while I was out walking with my daughter. He had fallen straight onto his face and lost consciousness. After some bystanders helped to turn him over, I held the base of his head at the same area where I had helped the woman on the plane, and within minutes he regained consciousness. He stood up and, refusing help from the waiting ambulance, attempted to make his way home. With some convincing, we managed to get him into the care of the EMTs.

Often people come to see me as a last resort, after they have exhausted many options in the search for relief. Alex, the usually chatty superintendent of the building next door to mine, is our unofficial block mayor. When I ran into him wearing a back brace one day, he was in so much pain that despite sixteen sessions of physical therapy and multiple doses of heavy pain meds, he had been forced to hire other people to take over his building duties. I suggested he come for some Jin Shin. After just one Jin Shin session, he took off the brace and discontinued the meds. Given that his work is so physical, we continue to see each other for regular touch-ups.

I have worked with expectant mothers who had been previously unable to carry the pregnancy to term and were able to deliver healthy babies with the support of the Art of Jin Shin. With late-stage cancer patients looking for relief from their pain and the side effects of chemotherapy and radiation, and with clients struggling with back pain, digestive troubles, addiction issues, or anxiety and depression, some of them at risk of developing opioid dependencies due to long-term struggles with pain.

Though this book is limited to a simple set of self-help techniques, the Art of Jin Shin is vast. I have been practicing for nearly thirty years now, and I learn something new with every client.

As you explore Jin Shin's simple and gentle techniques for energetic rebalancing, I hope you will discover the potential for increased health, balance, and vitality that Jin Shin has to offer.

Chapter 2

The Power of Self-Care

A child sucks her thumb for self-comfort. An adult touches several fingers to his forehead or leans a cheek into her balled-up fist as a response to cognitive stress. We cross our arms or place our hands on our hips when we seek safety and grounding. None of us are explicitly taught to use these postures as coping mechanisms, yet when the need arises, we fall back on them without conscious effort. Where does this innate physical vocabulary come from? Within the healing practice of the Art of Jin Shin, these particular body positions are known to stimulate areas at which the energy within the body tends to accumulate and stall.

Western logic tells us that toddlers suck their thumbs to self-soothe, cleverly replicating the sense of comfort obtained from feeding at the mother's breast. When Jin Shin practitioners see a toddler sucking her thumb, we see something more than a mere substitution—we see a child who is instinctually harmonizing her digestion as well as balancing her stomach and spleen energy. An adult can achieve the same result by simply holding on to a thumb.

I remember opening up a copy of the *New York Times* at the height of the financial crisis, and there on the front page was a picture of a few Wall Street traders holding their heads or touching their cheeks, all unaware that they were holding Jin Shin areas that help to calm mental stress. Or take one of my favorite sights on a crowded New York City subway—that of riders holding the outside of their wrists, a time-honored way of calming the nervous system.

These and other postures represent just a few examples of our innate, instinctive wisdom for self-healing at work. The modern Japanese practice of Jin Shin expands on this innate wisdom, using gentle touch to remove the energetic blocks that cause physical and emotional pain and disease.

Like acupressure, the Art of Jin Shin can be administered by a trained practitioner, or it can be self-applied. In this book, I'll be focusing on a set of self-help routines that can be used to ease and resolve a variety of symptoms and complaints.

Why DIY? Within this practice, self-care is not merely a cheap shortcut to the real thing. Self-care is actually a core principle of the Art of Jin Shin—and it was crucial to the development of the technique.

THE BEGINNINGS OF THE ART OF JIN SHIN

In ancient Eastern cultures, knowledge of the body's energetic pathways used to be passed down from generation to generation among healers who learned their trade through apprenticeships. According to the oldest Japanese records, healing practices based on these powerful and largely invisible pathways were in use even before the days of Moses and Gautama Buddha. Yet this healing wisdom was eventually lost, buried beneath the certainties of modern medicine, even outlawed in some places.

Twelve hundred years later, curiosity about the ancient modalities began to stir. One of the individuals who fell under their spell was a man named Jiro Murai.

Born in 1886 on the southern edge of Japan, Jiro Murai came from a family staffed by a long line of medical professionals. As the second son, he may have been allowed more freedom than his elder brother, a dynamic that allowed the boy's wild streak to flourish unchecked. By the age of twenty-six, Murai was near death, his body strained by an immoderate lifestyle, in which he was exploring his limits (which he later did in his Jin Shin research, as well). While available records don't indicate a name for Murai's condition, his decline was steep, and the prognosis was dire. Despite the legions of doctors in his orbit, nobody in his family could help him. So according to his wishes, he was carried on a stretcher to his family's mountain cabin, where he told his relatives to check on him again in eight days' time.

In the acute stages of his mysterious illness, it occurred to Murai that the Buddha had attained enlightenment after a week of Zen sitting and fasting. Wondering whether a Zen practice could be used to overcome illness, Murai decided to put himself through a regimen inspired by the Buddha's path. As he meditated, he performed various "mudras," the ancient finger positions said to stimulate the movement of cosmic energy through the body. He fell in and out of consciousness, his body going freezing cold and then pulsing with a fiery heat. After several days, he experienced a great sense of calm. On the seventh day Murai stood and was able to walk again. His relatives were surprised and delighted to see him return from the mountain cabin alone and in good health.

These events were transformational for Murai, who finally channeled his energies toward a concrete goal—conducting research that started with the mudras and branched out into a wide-ranging study of his own making. He studied ancient Chinese, Greek, and Indian texts as well as the Judeo-Christian Bible, looking for connections between them. He examined corpses prior to cremation and visited slaughterhouses to purchase the heads of cattle, dissecting them on the premises to study the circulation of bodily fluids. Meanwhile he continued his own experiments, eating a single type of food for weeks at a time in order to see how it affected the energy flow in his body.

Through this intentional practice, Murai began to become aware of hidden forces, the natural movement of energy in the body becoming palpable.

Eventually he began translating his insights into a system that could be used on others. Murai had clients in the uppermost echelons of Japanese society as well as in the humblest corners. After healing the brother of Japan's Emperor Hirohito, he was awarded access to the archives of the Imperial Palace and to the Ise shrine, the highest temple in Shinto, the traditional religion of Japan. During this time, Murai was able to immerse himself in a study of the Kojiki—the Record of Ancient Matters, the famous collection of Japanese myths and historical records dating back to the year AD 712. All of these primary sources, from the experience he had in the mountains to the ancient wisdom of the Kojiki, came to bear on the art and practice he named "Jin Shin Jyutsu."

As word of his experiments spread, the evolving technique was eventually taken in hand by two students of Murai's: Mary Burmeister, a Japanese-American woman who brought the practice to the United States and to Europe after a radical healing experience of her own, and Haruki Kato, who practiced in Japan. When Murai passed away in 1961, Kato and Burmeister became the keepers of his legacy, the "gift" which Jiro Murai had granted them. Haruki Kato opened a clinic in Japan, while Mary Burmeister helped to spread the word of Jin Shin Jyutsu, continuing to deepen her understanding of the art through research that culminated in her writing several books.

The Meaning of Jin Shin

"The art of the creator through the compassionate person," one of several translations of the practice originally termed "Jin Shin Jyutsu," is a bit of a mouthful, which is why at Jin Shin Institute we prefer the "Art of Jin Shin." However, the words chosen by Jiro Murai and interpreted by Mary Burmeister to describe the healing modality point to several truths about Jin Shin.

The full name is based on Chinese characters, each with multiple meanings. For the purposes of Jin Shin Jyutsu, we translate them as follows:

First, we call Jin Shin an "art" (*jyutsu*), rather than a technique. Why? Because its effectiveness results from skillful creation rather than mechanical application. We consider every client to be different, each case unique, and as a result the practitioner takes a fluid, personalized approach to treatment.

The practitioner is referred to as a "compassionate person" (*jin*), a turn of phrase that may seem a bit mysterious at first. Murai and Burmeister chose to emphasize the need for compassion, which allows a vessel of loving creative evergy to move, as opposed to scientific expertise, to underscore both the simplicity of the technique and the idea that the healing energy merely travels through the practitioner and emanates from a higher source—the "creator" (*shin*). The word was chosen by Murai to describe the ultimate healing source, which modern practitioners tend to characterize as a universal, life-giving energy.

IS JIN SHIN RIGHT FOR ME?

Is Jin Shin appropriate for your particular ailment? The answer is a resounding yes. Jin Shin can relieve a wide variety of ailments, from headaches, fatigue, and insomnia to digestive disorders, depression, back pain, and arthritis. It can also provide support for individuals facing more serious conditions; studies have proven the Art of Jin Shin to be effective in managing the side effects of cancer treatments and regulating blood pressure in stroke victims, and I have had many experiences using the modality of Jin Shin as a form of complementary medicine in this regard.

One particularly memorable instance involved a fifteen-year-old boy, Ray, who was receiving chemotherapy for a cancerous germ cell tumor. His mother had gotten in touch, hoping that some alternative treatment might help him with the side effects. When Ray walked into my practice space with a baseball cap covering his scalp, his face was set in the weary expression of someone who'd come to see suffering as his inescapable lot. Listening to his pulses in his wrist, I could feel the chemo medicine raging through his system.

Working two specific sequences designed to mitigate nausea and fatigue, I showed Ray and his mother some simple self-help flows to practice daily. These would support his immune and endocrine systems and help keep his blood counts in order, while a few additional areas could be used as needed for nausea. After daily sessions of self-care with his mother (who'd had no prior experience with Jin Shin), he came back to see me the next week feeling more energetic, with the hint of a smile on his face. His mother told me she was worried about his low platelet count, however. A diminished supply would inhibit his blood's ability to clot—and prevent him from undergoing his final round of scheduled chemotherapy treatments the following week.

After listening to his pulses again, I intended our session to focus on blood composition. Once we were finished, I asked Ray whether he would consider coming back the following day, in order for us to build up his body as much as possible so that he could receive his last round of chemo. The next day I gave him another session and showed his mother how to do a flow that would help with his red blood cell count, instructing her to work on him once or twice each day.

The next day, his blood counts were back to normal and he was given the go-ahead to receive his chemotherapy treatment.

How can we claim to cast such a wide net, working through symptoms ranging all the way from excessive anger, recurring headaches, and sore knees to low blood cell counts? Within a Jin Shin framework, a diagnosis (or "label") of disease is the result of a buildup of months', or even years', worth of pent-up energy. Those blockages or disharmonies may be brought about by internal attitudes and emotions as well as diet, work habits, or hereditary susceptibilities, and they may also be caused by accidents or environmental stressors. Regardless of their nature and origin, we consider symptoms to be helpful warnings, nudges from bodies hungry for a change in energetic pattern, and causing us to investigate and understand the cause of the project so that the symptom will disappear and won't resurface in another form.

JIN SHIN IN A CLINICAL SETTING

As the Art of Jin Shin has become more established outside of Japan, several hospitals and clinics have begun to experiment with using its protocols in their pain management programs. At Morristown Memorial Hospital in New Jersey, a program founded by my mentor, Philomena Dooley, has successfully used Jin Shin to ease anxiety, physical discomfort, and pain in pre- and postoperative heart transplant patients. In New York City at NewYork-Presbyterian/Columbia University Medical Center, I've taught Jin Shin workshops to emergency room nurses, showing them how to hold an index finger to calm a patient's fears, or position their hands around a patient's ankle to release a dose of the body's own natural painkillers. Teaching nurses to use self-care to manage their own aches and pains or fatigue during long, stressful shifts spent largely on their feet, the program also offers them the opportunity to share Jin Shin with patients' family members, making their loved ones feel more comfortable and empowering them to be of assistance when needed. At the Markey Cancer Center in the UK, where Jin Shin is offered to all patients, a 2012 study demonstrated a considerable improvement in patients' experience of nausea, pain, and stress.

None of this is surprising to those of us who have seen the transformative power of Jin Shin up close—yet the use of Jin Shin as a form of alternative medicine within more traditional medical contexts is heartening news for practitioners and patients alike.

Chapter 3

Getting Started

Though the Art of Jin Shin bears some similarities to acupuncture, the practice achieves its transformative results without needles, using only a gentle touch—a methodology that translates very nicely to self-care. All you need in order to get started are your fingers and hands, and a little bit of time and patience.

The holds and flows in this book will grow more effective as you become an ever more adept reader of your body’s signals. However and whenever you start, to some degree you will succeed in moving stagnant energy and restoring harmony right from the get-go—and that’s part of the beauty of Jin Shin.

Each of us is endowed with the innate ability to balance and heal our physical, mental, and spiritual selves. Jin Shin allows us to tap into the body’s innate physical and spiritual wisdom, lifting us out of the jagged rhythms of modern life and returning our bodies to the rhythm of the universal clock. We always have the necessary tools to practice—our breath, fingers, and hands—and there’s no way to harm ourselves using the holds and flows.

THE CORE CONCEPTS OF THE ART OF JIN SHIN

You don’t need deep technical knowledge of the intricate pathways Jiro Murai identified in order to apply the holds and flows detailed in the following pages. However, cultivating an internal awareness of the connections in your body will only help your practice, as will a basic understanding of the concepts that animate Jin Shin.

To that end, here’s a brief and simple primer on the foundations of the practice.

Energy

A construct that is accepted in Japanese culture yet still requires explanation in the West, the idea of source energy—*ki-eki*, also known as universal or ancestral energy—is key to our work. This source energy animates every molecule in the universe, from the stars in the sky to the bone in your littlest toe, and this energy is what we tap into when we perform Jin Shin.

Source energy moves through various pathways in our bodies in a continuous pattern (down the front of the body and up the back), feeding life into all of our cells. When the pattern is disrupted—by stress, trauma, exposure, or other events—blockages result. This damming effect leads to discomfort, pain, or illness, and by relieving the damming and restoring the flow of energy, Jin Shin brings relief.

A note: There are actually two kinds of energy within Jin Shin, *ki-eki*, as described above, and *tai-eki*, which refers to individual energy. For the purposes of this book we will not be making a distinction between them, though we'll learn a bit more about *tai-eki* in chapters to come.

Breath

The practice of conscious "abdominal" breathing, familiar to anyone who has meditated or practiced yoga, is the most basic (and arguably most important) form of Jin Shin self-care. It's also the bridge between the conscious and unconscious functions of our nervous system. When we take "diaphragmatic" or "abdominal" breaths, allowing the abdomen to expand on the inhalation so that the diaphragm can make more room for the lungs to expand fully, receptors inside the lungs send electrical and chemical signals to the brain. These signals turn on the parasympathetic nervous system that allows our bodies to rest, digest, heal, and repair—telling our brains to do things like lower our blood pressure and slow down our heartbeats. Isolated within the chest, the short, shallow breaths we take as a response to stress keep our bodies in a constant state of fight-or-flight. This agitated state of sympathetic stimulation makes it very hard for healing to occur.

A tool so powerful it's been shown to help soldiers suffering from PTSD, abdominal breathing is the baseline of many holistic techniques. Within the practice of Jin Shin, breathing begins the process of moving energy through the body and makes clients more receptive to treatment. Clients can actually unlock blockages and spark their pulses merely through the use of their breath, which is why when a Jin Shin practitioner can't feel a pulse, asking a client to breathe will often cause the energy to begin to move.

Aim to consciously practice abdominal breathing as you begin to explore the flows and holds outlined in this book. For the combination of deep breathing and visualization that's unique to the Art of Jin Shin, see page 27.

The Use of the Hands

Whether we are using self-care or placing our bodies in the care of a Jin Shin practitioner, the only tools needed for this practice are a pair of hands. The hands are seen as jumper cables, resetting the flow of energy in the body. For the practitioner, the hands also receive vital information about the client's pulses (see below), hot or cold areas of the body, muscular tightness, or textural inconsistencies. A note: When you're being treated by a practitioner, he or she will use the eyes as well—looking for swellings, postural misalignment, skin disorders, poor blood circulation, and other signs of energetic imbalance.

Pulse

As you practice the holds and flows in this book, over time you'll begin to develop a sensitivity to your energetic pulse, one of the primary sources of feedback in Jin Shin. Distinct from the arterial pulses which measure the flow of blood to and from the heart, Jin Shin's energetic pulses are the result of vital source energy spiraling to the bone or the core of the body and back in response to the practitioner's touch. The advantage to feeling a pulse quickening or slowing as the treatment takes hold is one of several reasons Jin Shin practitioners use their hands instead of needles (as in acupuncture) or other implements. The pulses give us information about which areas of the body need to be harmonized.

Symmetry

It may not seem logical to treat a lung, heart, or digestive issue by holding your inner knee. To Jin Shin practitioners the relationship is clear, because the vertical movement of energy through the body creates a mirror relationship between the upper and lower body. To resolve issues in the upper half of the body, a Jin Shin practitioner will often choose an area on the lower half of the body, creating an escape route so the stuck energy has a place to go. Similarly, there is an interplay between the left and right sides of the body. The right side of the body tends to exhibit symptoms related to lifestyle issues, where the left side carries the mark of older traumas or hereditary predispositions.

The Safety Energy Locations (SELs)

We use our hands to harmonize distinct locations on the body—these are the Safety Energy Locations (SELs). The function and location of the SELs was one of Jiro Murai's most eye-opening discoveries. As his investigations determined, when an energetic flow falls out of balance, energy tends to come to a halt—the body shorting its electrical supply in order to avoid a major electrical surge. Using the specific locations he discovered, the energy begins flowing through the congested areas again and, like a traffic jam, the congestion resolves. Oftentimes overlapping with acupressure points, these twenty-six locations run about three inches across—about the size of the palm of your hand—and they are mirrored on the right and left sides of the body. The areas can be held singly (a "hold") or in simultaneous and successive pairings (a "flow"). When all twenty-six SELs on both sides are open and flowing without interruption, there is harmony in the body.

Self-Care

As a Jin Shin practitioner, I encourage all of my clients to practice daily self-care in order to extend the benefits of our sessions and keep the body in energetic alignment. Many continue to practice long after the end of our sessions, on a daily basis or as feels right to them, and they make these routines an integral part of their lives. Similarly, whatever your reasons for picking up this book, I encourage you to consider the benefits of self-care as a long-term practice. On page 104, you'll find a section of self-help "quickies" organized by symptom. Feel free to start there if you're itching (literally or figuratively) for some quick relief, then return to the following chapter in order to familiarize yourself with some basic cues for application. Whether you use Jin Shin's banquet of self-healing holds and flows as an occasional first-aid tool or a daily maintenance habit, like brushing your teeth, you'll find a wide world of healing within the pages of this book.

Chapter 4

Mapping the Fingers

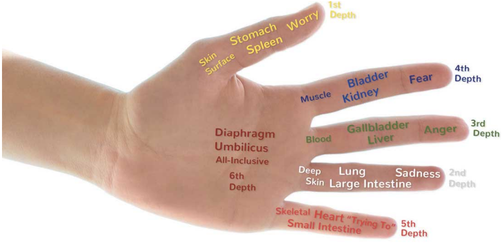
What is your “emotional attitude”? Invented by Mary Burmeister to describe our prevailing emotional states, the term refers to the shifting emotional winds that disrupt our equilibrium, throwing our thoughts and our energetic rhythms off balance. The anxiety-provoking email that poisons an entire day, or the decades-old trauma that still holds us back in ways big and small—these are familiar examples of the ways in which our emotions can fester and accumulate long after an inciting incident has come and gone. Most of us are already aware of how deeply our emotions affect our lives. Among Mary Burmeister’s many valuable contributions to the Art of Jin Shin was the insight that our negative emotional attitudes, whether changing or fixed, are the cause of all “dis-ease,” the energetic precursor for disease. Mary’s insight has been upheld by modern medicine, in study after study showing the negative effects of emotional stress on the human body.

Working to map the emotional attitudes on the body, she delineated them into five categories: worry, fear, anger, sadness, and “trying to.” The first four types are self-explanatory, while the last may refer to both inauthenticity and excessive effort. Each of the attitudes can be harmonized by holding a specific finger or thumb. Read on to learn how.

HARMONIZING THE EMOTIONAL ATTITUDES

Assisting the body with any healing project while also harmonizing specific organ functions, the finger holds are a wonderful place to start your journey into self-care with Jin Shin.

Like a tree, each finger can be divided into three parts—the roots, the trunk, and the harvest. You can either hold the whole length of the finger, or treat each part separately.

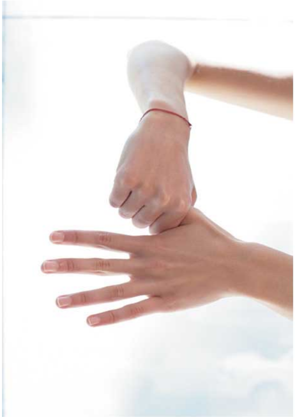

1st Depth
Worry
Stomach
Spleen
Skin Surface
4th Depth
Fear
Bladder
Kidney
Muscle
3rd Depth
Anger
Gallbladder
Liver
Blood
Diaphragm
Umbilicus
All-Inclusive
6th Depth
Deep Skin
Lung
Large Intestine
Sadness
2nd Depth
Skeletal
Heart
“Trying To”
Small Intestine
5th Depth

A powerful healing tool, the hand is a multidirectional conduit for the energy of Jin Shin.

Each section of the finger harmonizes a different part of the body. The top of the finger, or harvest, helps the chestline, including the lungs and the heart—a vital area for emotions and other intangible aspects of the human condition. The middle of the finger, or trunk, helps with waistline projects, including stomach, spleen, liver, and gallbladder—an area that relates to our understanding of self and our earthly desires, such as money. The bottom of the finger, or roots, harmonizes the hipline—representing the earth, our harvest and abundance. Finally, the palm of the hand is where all organ functions come together. Attending to the palms will help to reenergize the body along with the umbilicus and diaphragm energy.

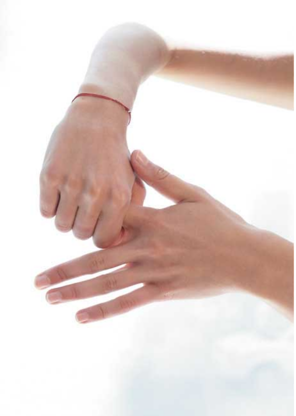
Choosing the hand (right or left) with which to begin depends on your preference or mood, or whatever is most comfortable for you—perhaps your dominant hand. Attending to the fingers on the right hand can help with daily stress and the category we call “environmental projects”—energetic blockages resulting from stressors in the environment such as diet or lifestyle or even weather changes. The fingers on the left hand will help long-standing and/or chronic projects, such as earlier trauma or lingering illness, as well as hereditary issues. The backs of the fingers help us with our inhale, and the palm side helps with the exhale. Gently hold for three breaths, or as long as feels comfortable.

1



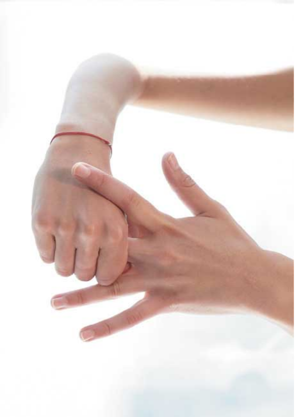
Place right fingers and thumb around left thumb.

2



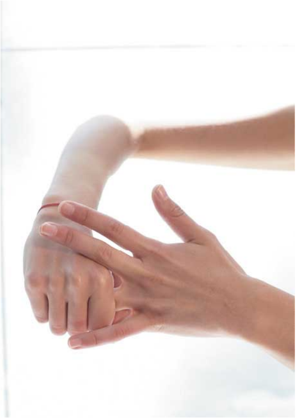
Place right fingers and thumb around left index finger.

3



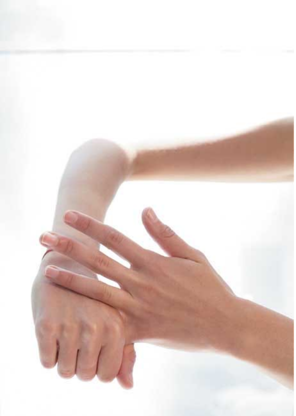
Place right fingers and thumb around left middle finger.

4

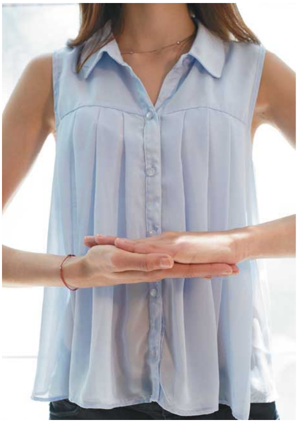


Place right fingers and thumb around left ring finger.

5



Place right fingers and thumb around left little finger.



Place palms together.

— DAILY PRACTICE —

The 36 Divine Breaths

Entering the body through the nose or mouth, life-giving oxygen is absorbed into the blood through capillaries in the lining of our lungs. The oxygenated blood travels to the heart, the hardworking organ which then pumps the blood through the body. In many movement practices and physio-spiritual modalities, it's common to visualize the breath traveling a more direct route through the body (often in through the nose and out through the fingers and toes) as a means of moving energy and relaxing tense muscles. This kind of "conscious breathing," research has shown, can be helpful for symptoms as varied as post-traumatic stress disorder in veterans and pain management in cancer patients. In Jin Shin, we use the practice as a first step toward moving stagnant energy through the body.

Ideally, each and every single one of the twenty-four thousand breaths we take on any given day would be conscious. Fortunately, the benefits of even a very short session of conscious breathing can add up, as even small changes in our respiratory efficiency will have cumulative body-mind effects. As I tell my clients, better to take three conscious breaths than none at all.

In Jin Shin, we aim for a daily practice of thirty-six breaths. You can perform the breaths while you're practicing the daily finger holds, taking three conscious breaths per hold for a total of thirty-six. Or opt for nine conscious exhalations four times a day. Though most of my clients do their self-help and their breathing first thing in the morning, before they get out of bed, any small pockets of downtime will do.

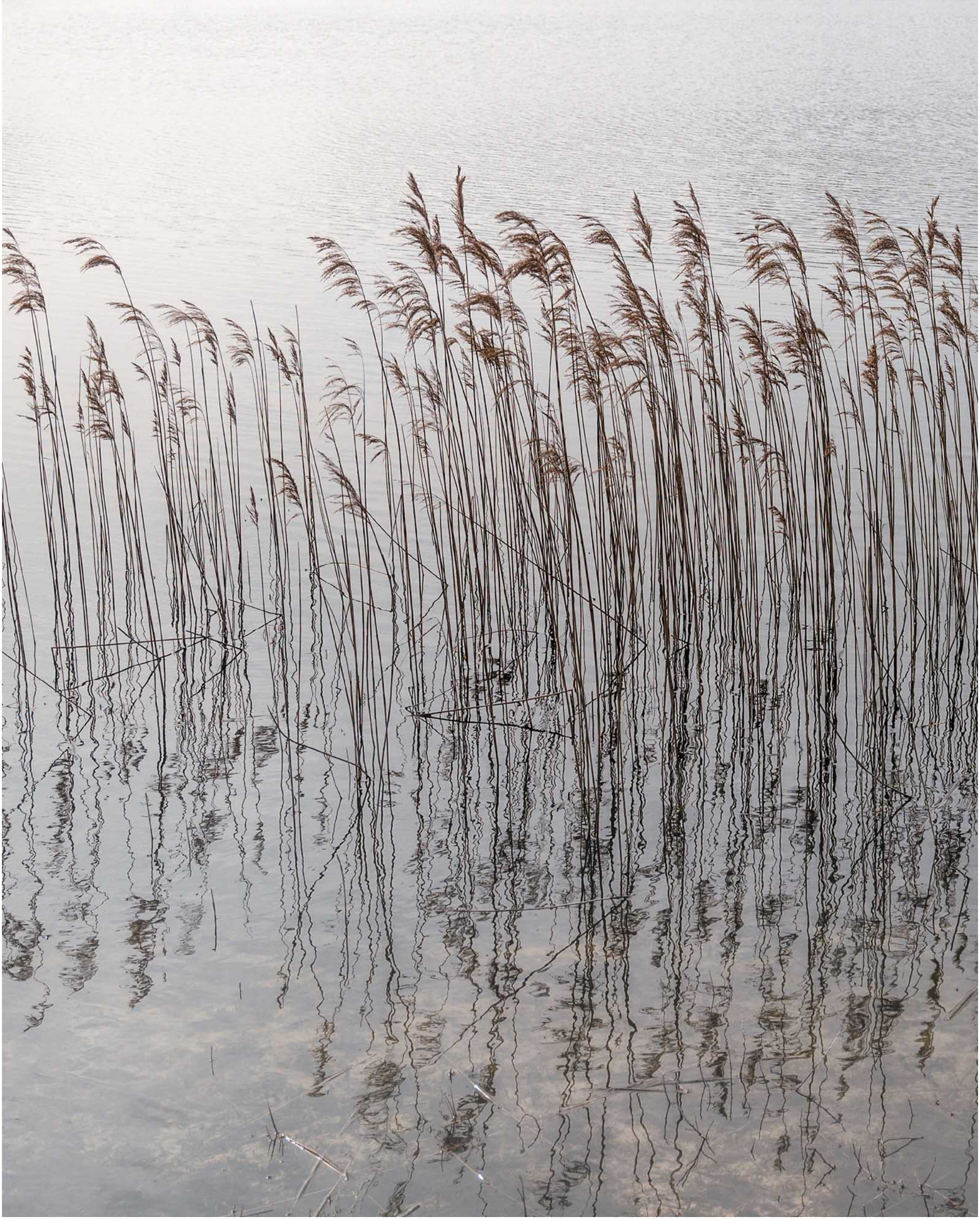
Begin by counting each exhalation. Counting helps to focus and quiet the mind.

On an exhale, visualize the breath flowing down the front of the body, from the top of the head to the tips of your toes, expelling stagnant energy as it moves.

Allow the pace of your breathing to unfold naturally. Once you have fully exhaled, the inhalation will happen without effort.

On an inhale, the breath travels up the back of the body, all the way from your toes to the top of your head.

If you lose count, you can begin again or simply continue bringing your awareness back to the breath. In time, even your unconscious breathing will automatically become deeper and more rhythmic.



Chapter **5**

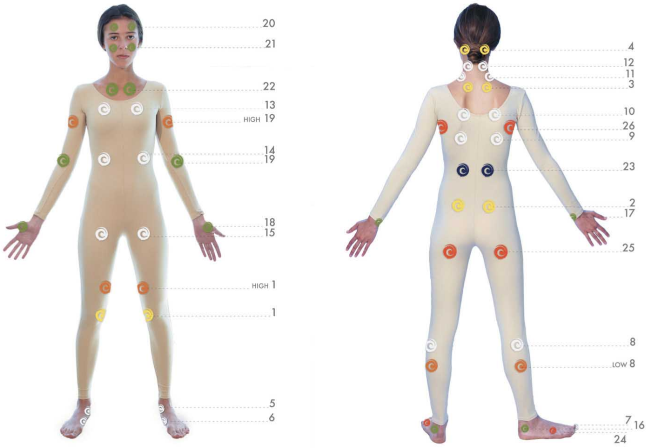
The Safety Energy Locations

Now that we have mapped the energetic potential of the hands, it's time to dive deeper into the Art of Jin Shin and get to know the energetic gateways located throughout the rest of the body. The twenty-six Safety Energy Locations (SELs) are vital to our practice. Located on the right and left sides of the body (with twenty-six per side) and dispersed along the front and back planes, these three-inch locations, used along with the fingers and vertebrae on the spine and main center line of the body, are the primary sites for a Jin Shin treatment plan.

For a Jin Shin practitioner, the SELs are used in combination with the pulses at the wrist. We begin each session by "listening" to the pulses, gathering valuable information about which energy needs to be harmonized. Then, we use our hands to apply treatment to the SELs and other vital points in the body, gathering feedback as we work. Listening to the energy spiraling to the core of the body and back to the relevant SELs, we leave our hands in place until we feel the energy harmonize. The pulses will slow, quicken, and/or steady as the client's energy comes into alignment, and other energetic cues such as excessive heat, cold, swelling and congestion, or discoloring may dissipate. You may have some difficulty discerning these signals as you begin your Jin Shin self-care journey. Slow down and breathe, and with a little practice, you will soon be able to "hear" the energy's pulsation through your SELs.

Each of the Safety Energy Locations has its own story to tell. Giving us friendly warning signs about our energetic status, they ask for attention and respond quickly when they receive it. While listening to pulses at the wrist is a complex art, treating the SELs is something each of us can learn to do.

THE MEANING AND USES OF THE TWENTY-SIX SELS



Located on both the front and back of the body, the twenty-six Safety Energy Locations are the fundamental touchstones of the Art of Jin Shin.

In the sections that follow we'll be learning holds and flows that combine SELs. Holding the specific SELs in combination or specific sequence with other locations will allow stuck energy to release, enabling it to flow harmoniously once again. This is the core of Jin Shin, both as applied by a professional practitioner and as a tool for self-care.

An introduction to the uses and meanings of the individual SELs, the following section is intended to help you familiarize yourself with your body's energetic map as it is understood within the Art of Jin Shin. Primarily a reference tool, it will allow you to refresh your memory about the location and uses of the SELs as you practice the flows starting on page 41. There is no need to hold each of the individual SELs or to commit their uses to memory in order to apply self-help. If you're curious or a particular SEL speaks to you, go right ahead! (And if you find yourself unconsciously returning to one of your SELs in your daily life, now you'll know why.)

Along with its physical properties, each of the locations has a "universal meaning"—a spiritual and emotional function that is unlocked when the energy is flowing harmoniously. When you know the universal meaning of the SELs, you can understand exactly where you are in your life spiritually, emotionally, and physically—the SELs always tell the truth. These are some of the most beautiful properties of the Safety Energy Locations. Three of the SELs appear in dual locations, higher or lower than the main SEL; these "high" or "low" variations work within the same qualities and with similar functions, on a different level of energetic density.

SEL 1: THE PRIME MOVER

Located on the inside of the knee, where the thigh and shinbone connect.

Universal meaning: Creating movement on both the physical and emotional planes.

Physical expressions: digestion, headaches, breathing.

Note: This area appears in two iterations, as SEL 1 and SEL High 1.

SEL 2: INNATE KNOWING

Located at the crest of the hip, in the lower back area.
Universal meaning: Unlocking the wisdom and illuminating intelligence with which we come into the world.
Physical expressions: back pain, tension and stress in legs, breathing, elimination.

SEL 3: THE BREATH

Located at the top of the shoulder blade.
Universal meaning: Unloading and receiving—the swinging door to the inhale and exhale.
Physical expressions: breathing, colds, fever, sore throat, shoulder pain.

SEL 4: THE BRIDGE

Located at the base of the head, at the occipital ridge.
Universal meaning: Bringing formless into form, unconsciousness into consciousness, spirit into matter.
Physical expressions: head pain, eyes, throat, dizziness.

SEL 5: REGENERATION

Located just beneath the anklebone at the inner ankle, under the lower extremity of the fibula.
Universal meaning: Freedom from fear and mental bondage, allowing for the expression of our truest selves.
Physical expressions: chest congestion, digestive discomforts, hearing disorders, back and hip tensions, reproductive organs.

SEL 6: THE ROOT

Located on the sole of the foot.
Universal meaning: Bringing balance and harmony by rooting us to the earth.
Physical expressions: back, breathing, feet.

SEL 7: STILLNESS

Located on the pad of the big toe.
Universal meaning: Connecting us from head to toe (the point at the tip of the toe, where the exhale becomes the inhale and there is a moment of complete stillness) and allowing for a fresh cycle of renewal.
Physical expressions: clears the mind and head, headaches, convulsions, digestive problems.

SEL 8: INFINITY

Located at the back of the knee, on the lateral side (outside).
Universal meaning: As above, so below. Connecting our upper and lower bodies.
Physical expressions: assimilation, elimination and reproductive functions, hips, back, and muscular tension.
Note: This area appears in two iterations, as SEL 8 and SEL Low 8.

SEL 9: ENDINGS

Located level with the bottom of the shoulder blade, between the blade and spine.
Universal meaning: Every end is the seed of a new beginning.
Physical expressions: chest congestion, feet, opposite hip.

SEL 10: BEGINNINGS

Located between the shoulder blade and spine, midway down the blade.
Universal meaning: Receiving abundance and allowing the new cycle to arrive.
Physical expressions: chest congestion, blood pressure, heart, throat and voice, shoulders, knees.

SEL 11: UNLOADING

Located at the top of the shoulder, where the neck curves into the shoulder.
Universal meaning: Letting go of stress, toxins, and ancestral and lifestyle patterns.
Physical expressions: shoulder and neck tension, arms, hands.

SEL 12: SURRENDER

Located midway down the neck, between the base of the head and shoulders.
Universal meaning: Surrendering to a higher power, trusting in something bigger than the individual self.
Physical expressions: neck, head, hips, arms.

SEL 13: CREATIVITY

Located on the middle of the chest, at the third rib.
Universal meaning: Creation and love, moving through our emotions with grace.
Physical expressions: breathing, appetite, reproductive functions, tension in shoulders and neck.

SEL 14: NOURISHMENT

Located at the bottom of the rib cage.
Universal meaning: The key to the waistline and our sense of being, bringing sustenance and equilibrium into our lives.
Physical expressions: brain, digestion, breathing, maintaining equilibrium above and below the waist.

SEL 15: THE JOY-GIVER

Located in the groin area at the top of the thigh.
Universal meaning: Healing broken hearts and broken bones and harmonizing each of the emotions, with a special emphasis on happiness and fun.
Physical expressions: circulation, heart, legs, bloating.

SEL 16: TRANSFORMATION

Located below the outer anklebone.
Universal meaning: Breaking down the old and bringing in the new.
Physical expressions: elimination, reproductive system, head and neck tension, muscle tone.

SEL 17: INTUITION

Located on the outside of the wrist, on the little finger side.
Universal meaning: Clearing the way for our intuition to shine through, calming the mind and nerves so that we can tune into our gut feelings.
Physical expressions: balances the nervous and reproductive system, ankles, wrists.

SEL 18: PEACEFUL MIND

Located on the palm side of the hand, at the base of the thumb.
Universal meaning: Individuality and calming of the mind. At night, it brings profound relaxation and peaceful sleep; by day, it lets individual personality shine like a light.
Physical expressions: sleep, breathing, head.

SEL 19: THE COMMANDER

Located in the crease of the elbow, on the thumb side.
Universal meaning: Leadership and authority internally and in the outside world, putting us in command of our lives.
Physical expressions: breathing, digestion, arms.
Note: This point appears in two iterations, as SEL 19 and SEL High 19.

SEL 20: CLEAR MIND

Located on the forehead, just above the eyebrow.
Universal meaning: Eternity and the all-seeing eye—the key to memory and clarity of thought.
Physical expressions: chest, heart, head, ears, eyes, equilibrium.

SEL 21: CALM MIND

Located on the underside of the cheekbone.
Universal meaning: Security, building our self-esteem to create peace of mind.

Physical expressions: equilibrium, dizziness, mental stress, weight balance.

SEL 22: EXHALE

Located underneath the collarbone.
Universal meaning: Creating contentment and adaptability, allowing us to let go.
Physical expressions: mental, emotional, digestive, and physical balance; tension and stress.

SEL 23: FEARLESSNESS

Located on the middle of the back.
Universal meaning: Controller of human destiny, banisher of fear.
Physical expressions: circulation, adrenal function, fatigue, anxiety.

SEL 24: THE PEACEMAKER

Located at the top of the outer foot, about midway between the little toe and the ring toe.
Universal meaning: Dissipating chaotic emotions in order to bring peace.
Physical expressions: ankles, feet, skeletal system.

SEL 25: THE REGENERATOR

Located on the sit bone (ischium).
Universal meaning: Rejuvenation and regeneration.
Physical expressions: alertness, digestion, back.

SEL 26: COMPLETION

Located at the outer edge of the shoulder blade, near the armpit.
Universal meaning: The final SEL, bringing a sense of completion and life force.
Physical expressions: life force, arm numbness, circulation, fatigue.

Colors, Depths, and the SELs

Though the numbering of the Safety Energy Locations may appear random, there's a logic to their sequencing. The numbering system corresponds to the cycling of energy from skin surface to the skeletal system and core, with the numbers getting higher as the energy travels deeper into the body; and the colored areas in the images represent the energy cycles, or "Depths," which Jin Shin practitioners use to help orient their treatment plans. You don't need to memorize the Depth system in order to apply the simple holds and flows in this book, as each set of instructions contains everything you need to know. If you're curious about the Jin Shin system of taxonomy, read on. . . .

First Depth (Yellow). The first four locations pertain to the first cycle of energy. Corresponding to skin surface with a relationship to Stomach and Spleen Flows, they are tied to the emotional attitude of worry.

Second Depth (White). The second cycle of energy courses from SEL 5, located just beneath the anklebone at the inner ankle, through to SEL 15, located at the top of the thigh at the groin. This Depth corresponds to deep skin projects and the Lung and Large Intestine Flows, connecting to the emotional attitudes of sadness and grief.

Third Depth (Green). The third cycle of energy, spiraling deeper into the body, begins at SEL 16, beneath the outer anklebone, and ends at SEL 22, just below the collarbone. Connecting to the emotional attitude of anger, these locations are linked to the Liver and Gallbladder Flows and correspond to blood essence.

Fourth Depth (Blue). The fourth cycle of energy relates to the muscles. Energetically located at SEL 23, on the middle of the back, it correlates to the emotional attitude of fear and the Bladder and Kidney Flows.

Fifth Depth (Red). The fifth cycle of energy winds its way down to the skeletal level and to the core of the body. Located between SEL 24, near the outer edge of the foot, and SEL 26, on the outer edge of the shoulder blade, the Fifth Depth connects to the emotional attitude of “trying to” or pretense and the Heart and Small Intestine Flows.

Sixth Depth (Dark Red). The Sixth Depth, accessed via the palm of the hand (see page 24), where all organ functions come together, is considered an all-inclusive level of energetic density that tends to all five previous Depths and the entire body. Working on the whole body, mind, and spirit, it is expressed on the Diaphragm and Umbilicus Flows.

This system of colored Depths can also be seen in the abovementioned diagram of the hand, with each finger, along with the palm, correlating to a specific Depth and type of project—skin surface, deep skin, blood, muscle, skeletal, or all-inclusive.

Chapter **6**

The “First Three” Flows

Though energy moves through the body in a continuous cycle, several energetic pathways hold a place of primary importance in the Art of Jin Shin, among them the three main harmonizing flows known as the “First Three.” Emanating from the universal source energy, these flows are in perfect harmony and set the blueprint for what eventually occurs in the body as energy becomes denser and transforms into matter.

How Long to Maintain a Hold

It generally takes about twenty minutes to complete one “circulation pattern” such as the three flows described in the following pages, and many of my clients practice thirty minutes of daily self-help, sometimes graduating to longer sessions. For a specific need you can hold a finger or SEL for a couple of minutes and feel immediate results. As you begin to get more in tune with your pulses, you will be able to time your holds to your body’s energetic changes. You may feel a fast pulse slow down and become more regular, or a faint pulse become stronger, and move on to the next hold or flow as the energy in your body comes into balance. A hold can be maintained for anywhere from sixty seconds to twenty minutes—there’s no wrong way to practice Jin Shin.

Receiving Jin Shin from another intensifies its effects, so sessions are kept to an hour maximum, whereas self-care has no limit.

Another option is to align your holds with your breath cycle. To learn more, turn back to “The 36 Divine Breaths” on page 27.

Because the “First Three” Flows are helpful for any energetic imbalance in the body, they are a great place to start. Or go ahead and begin with some of the more specific holds that appear later in the book—there’s no “wrong” way to approach self-care with Jin Shin, and as you become more sensitive to the effect of Jin Shin on your body, you will find the routines that work best for you. Any hold or flow will start to move stuck energy in the body, and that’s a good thing!

THE MAIN CENTER SOURCE FLOW

The Main Center Source, a multipurpose flow which Jin Shin practitioners apply liberally, is one that I teach all of my clients as a daily maintenance practice. Our central connection to source energy, the flow works on the endocrine system and allows the energy to cycle in an oval shape down the front center of the body. Traveling from the top of the head through the sternum down to the pubic bone through the tailbone, the energy then moves back up the spine and over the head. Depending on the time of day, the routine can be either activating or calming. Many clients report using it in bed at night and falling asleep before even finishing the flow. On the other hand, when performed in the morning it can have energizing and tonifying effects. Experiment with the timing and see what works for you.

Left or Right? A Note on How to Use Flows

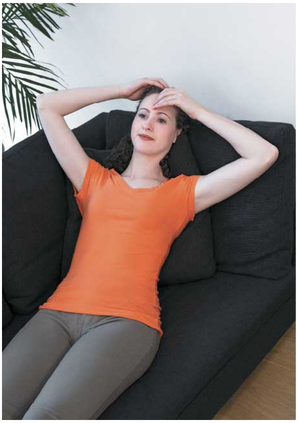
In order to save space and prevent confusion, we've described and photographed each flow and hold in this book on only one side of the body—usually the left side, with a few exceptions. The Main Center Source Flow described above is shown in its entirety. Because each Safety Energy Location appears on both the left and right sides of the body, most of the flows and holds can be reversed or applied on both sides, depending on your energetic needs.

In general, the left side of the body holds on to genetic predispositions and trauma from the past, while the right side pertains to lifestyle and to stresses or events in the present. The left side of the body builds, while the right side breaks down accumulations. And the left side of the body is connected to descending energy, while the right side helps the energy ascend.

There's no way to harm yourself using the flows in this book, so just experiment to see what your body needs. In a few cases (where noted), reversing a flow will work on different, related symptoms, so check the instructions before proceeding.

Begin by placing your right fingertips on the top of your head, then follow the steps in the images laid out below.

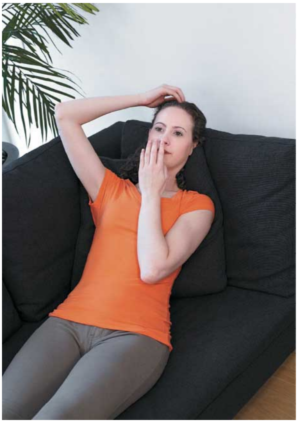
1



Place your right fingertips at the center of the top of your head (the right hand will remain in place until the final step), and bring your left fingertips to the spot between your eyebrows.

WHAT IT HELPS: memory, mental clarity, focus, stress, insomnia, and natural diuretic.

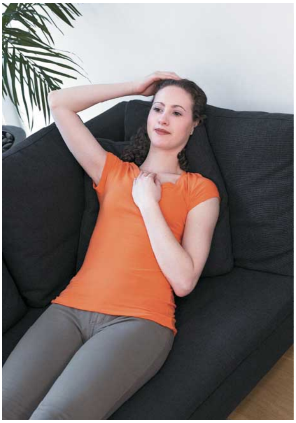
2



Move your left fingertips to the indentation under the tip of your nose.

WHAT IT HELPS: reproductive functions, and the energy of generation and regeneration throughout the body.

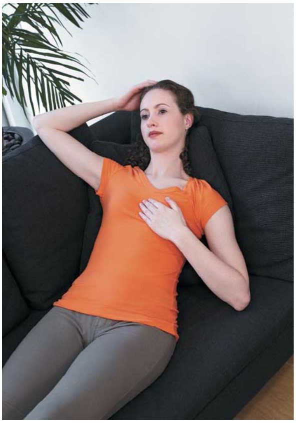
3



Move your left fingertips into the indentation where your collarbones meet.

WHAT IT HELPS: thyroid, parathyroid, voice, breathing, communication, and calcium absorption.

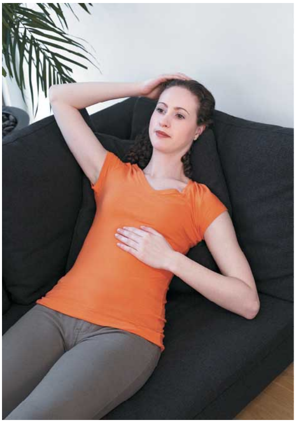
4



Move your left fingertips down to the center of your breastbone.

WHAT IT HELPS: lungs, breathing, heart, emotional being; also harmonizes growth hormones and appetite and works on the immune and reproductive systems.

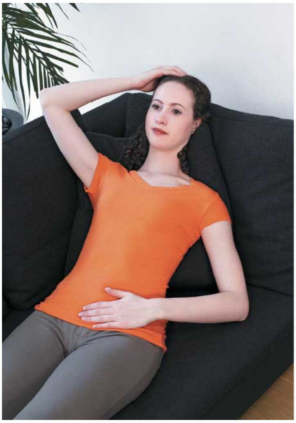
5



Move your left fingertips down to the base of your sternum.

WHAT IT HELPS: liver, gallbladder, stomach, spleen, adrenals, mental stress, balancing appetite, and helping anxiety.

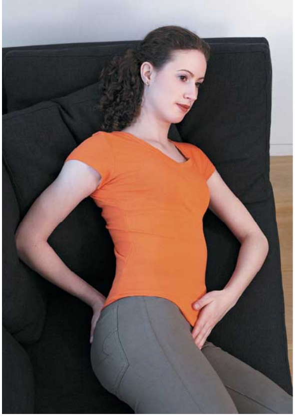
6



Move your left fingertips to your pubic bone.

WHAT IT HELPS: the descending source of life energy, strengthening the spine and reproductive system.

7



Move your right hand to your tailbone, leaving your left hand on your pubic bone.

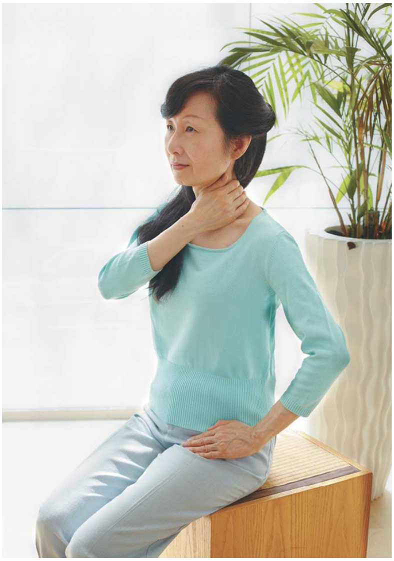
WHAT IT HELPS: total body circulation, helping energy ascend along the spine.

THE SUPERVISOR FLOW

Addressing the lateral balance of energy along the body, the Supervisor Flow is a useful tool for daily maintenance. If you're aware of tightness, pain, or even clumsiness on one side (some of us tend to bump into things on the dominant side of our bodies), practice the corresponding flow.

Hold each step until you feel your pulses harmonize. Beyond immediate physical symptoms, the full flow addresses underlying emotional issues that tend to accumulate along vertical lines, acting as a "quickie" for each of the SELs. An eloquent map of the toll taken by our emotional states and the daily pressure so many of us face, the right side of the body reveals the accumulation of wear due to lifestyle and environmental stressors. If we are *doing* too much, the right side of the body will let us know. The left side of the body tells the story of our genetic predispositions and our personal histories. Both physical and emotional stressors from the past leave their energetic mark here, and the left side also sends up flares when we're *trying* too hard, sending our bodies out of flow as a result. This flow is recommended to do both sides. It helps all twenty-six SELs!

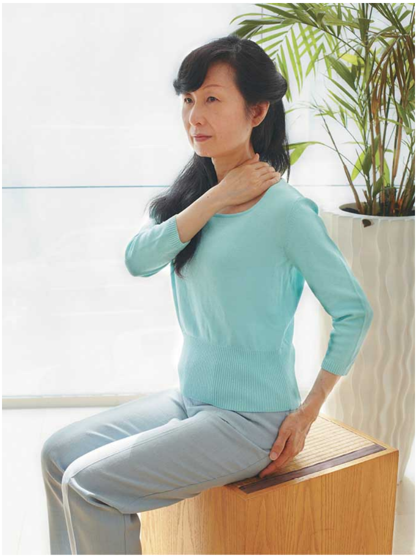
1



Place your right hand on top of your left shoulder (SEL 11). Place your left hand at the top of your left thigh, toward your groin (SEL 15).

WHAT IT HELPS: aiding the exhale and the movement of energy up the spine, along with any issues along the back of the body, from backaches to kidney troubles.

2



Leaving your right hand in place, move your left hand to your left sit bone (SEL 25).

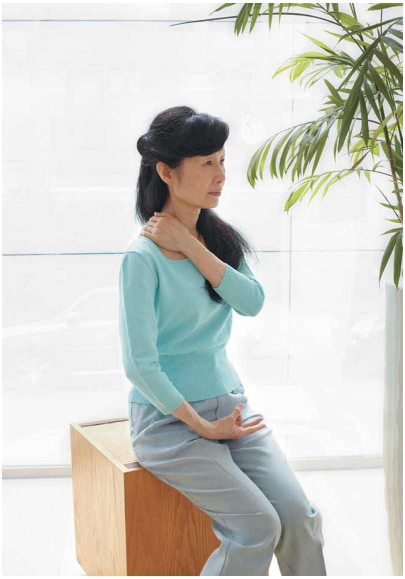
WHAT IT HELPS: aiding the inhale and the movement of energy down the front of the body, along with any issues on the front of the body, from digestive troubles to spleen, pancreatic, liver, and gallbladder symptoms.

THE MEDIATOR FLOW

The Mediator Flow begins the energetic movement from right to left and left to right. Our emotions can cause this energy to create chaos and cause disharmony in the body. Often the main cause for dis-ease in the body, this flow spirals across the body from side to side, branching off of the Supervisor Flow and giving birth to our thoughts, feelings, and words. Daily self-care can be extremely helpful.

Your response to the Mediator Flow will vary depending on your energetic needs. As one of my clients noted, applying the flow upon waking too early allowed her to go back to sleep, while applying the flow after a full night's sleep allowed her to shake off the cobwebs and kick off her day.

A note: In Jin Shin we use the term "dis-ease" to designate a lack of harmony on an energetic level that, if not harmonized, may eventually devolve into *disease* as the term is commonly understood.



Place your right thumb over your right ring fingernail and your left hand on top of your right shoulder (SEL 11). Place knees together (SELs 1).

WHAT IT HELPS: demonstrated as a right-side flow, balancing right and left sides of the body and bringing harmony to fear—the main cause of disease.

Chapter 7

The Twelve Organ Flows

Within the Art of Jin Shin, energy is considered the foundation for all of life. The energy in our bodies corresponds to the energy that fuels the stars and the sun—and the same energy creates all plants, animals, and living matter, on earth and beyond. When energy denses down into matter in the body, it eventually creates our organs, bones, skin cells, muscles, and hair follicles in a continual process of regeneration and creation, a progression that is vividly epitomized by what are referred to as the “Organ Flows.” These twelve energetic pathways follow intricate patterns that eventually find their nexus in the specific organ for which they are named—Lung, Large Intestine, Stomach, Spleen, Heart, Small Intestine, Bladder, Kidney, Diaphragm, Umbilicus, Gallbladder, and Liver.

Following an internal circadian rhythm, the Organ Flows peak at specific times during the day, enabling us to map our daily ups and downs with a particular flow.

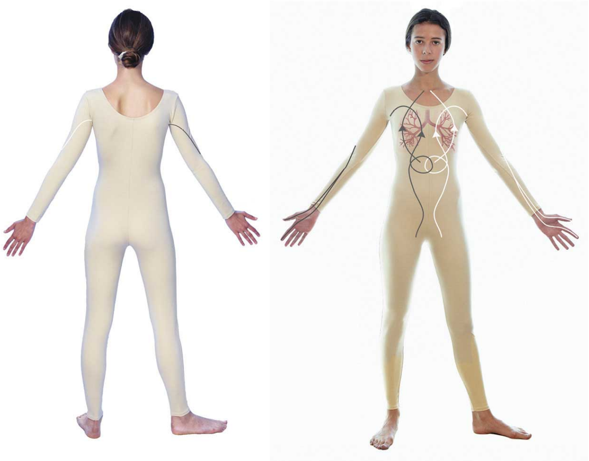
When the Organ Flows are in balance, the body achieves perfect harmony—the ideal state of a body in tune with the universal energy from which it was originally formed. Harmony may be disturbed by daily eating and work habits, hereditary predispositions, lifestyle, environmental conditions (toxins in the water or air, extremes in temperature or weather), mental and emotional anxieties, or physical trauma. Over extended periods of time, these stressors are absorbed into the system, causing one or more of the twelve Organ Flows to speed up, slow down, deviate, or become congested. Jin Shin to the rescue!

THE FLOWS

I’ll be giving you some easy shortcuts in the following section for determining which of the Organ Flows to harmonize. First, let’s take a look at the full flows and learn what body and mind systems they affect. You can practice each of the Organ Flows and see how you feel, or check the traditional uses for a symptom you may be struggling with. You can also use the illustrations in the following pages to see if any discomfort or issues you experience correspond to the pathway of a particular Organ Flow. Pain in the thumb relates to the Lung Flow seen below, for instance, while pain on the outside of the leg may relate to the Gallbladder Flow pictured on page 78.

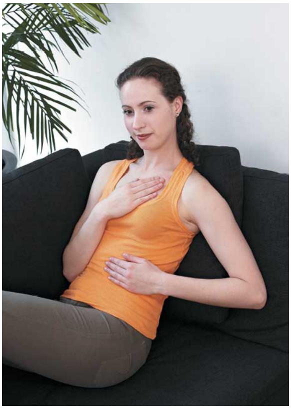
If you’re unsure about the location of a SEL described in the instructions, check the Safety Energy Location numbers listed here against the illustrations on page 30. And as with most of the flows in the book, you can reverse the instructions to apply the opposite side of the flow.

Lung Flow



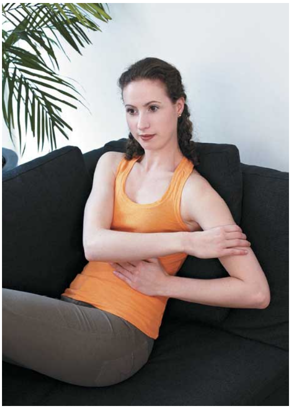
Starting point: stomach
End point: thumbnail and index fingernail
Emotional attitude: sadness and grief
Traditionally used for: lung projects, coughing, chest congestion, night sweats, tennis elbow

1



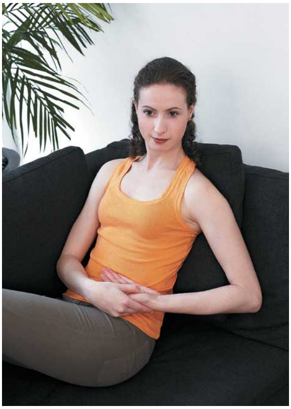
Place right hand at bottom of left collarbone (SEL 22), left hand at base of left ribs (SEL 14). The left hand remains at SEL 14 for the entire flow.

2



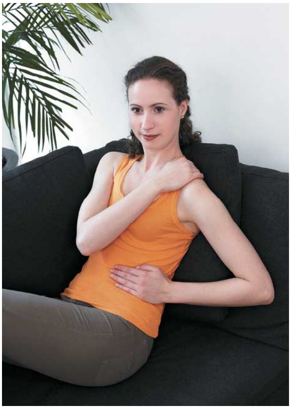
Move right hand to left upper arm (SEL High 19).

3



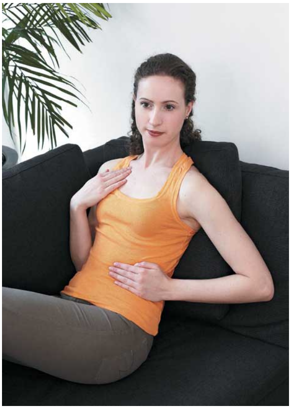
Move right hand to left base of thumb (SEL 18).

4



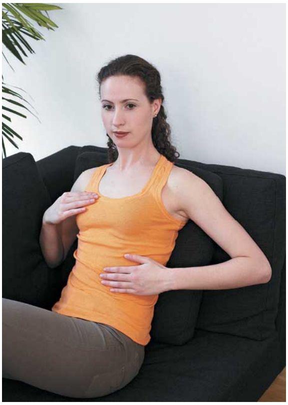
Move right hand to top of left shoulder (SEL 11).

5



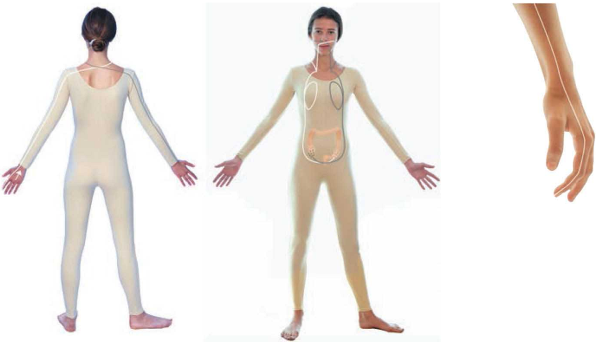
Move right hand to bottom of right collarbone (SEL 22).

6



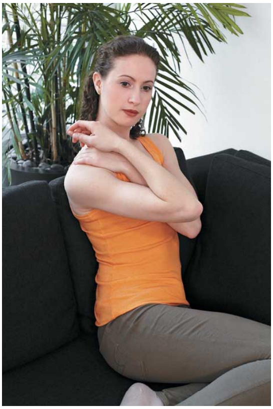
Move right hand to right middle of chest, above breast (SEL 13).

Large Intestine Flow



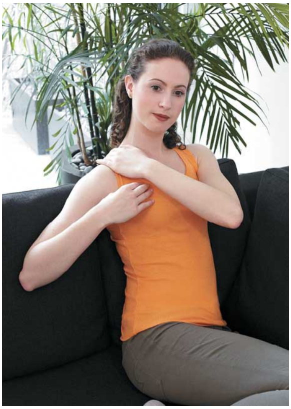
Starting point: *tip of index finger*
End point: *opposite cheekbone*
Emotional attitude: *sadness and grief*
Traditionally used for: *swelling of cheeks, toothache, nosebleeds, throat numbing, stiff index finger, upper arm pain*

1



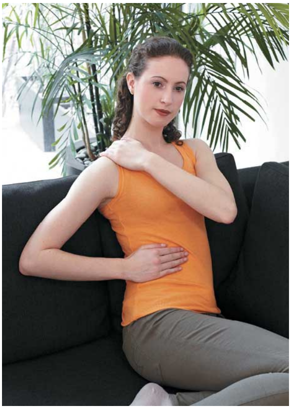
Place right hand on left index finger, left hand on right shoulder (SEL 11). The left hand remains at right SEL 11 for the entire flow.

2



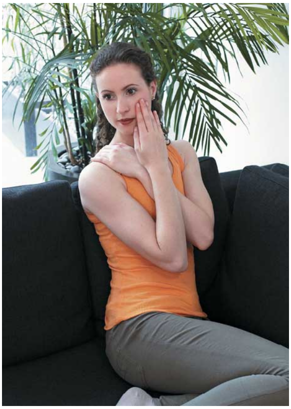
Move right hand to right middle of chest (SEL 13).

3



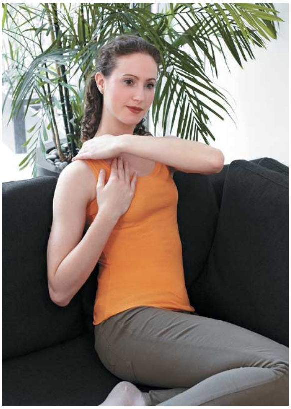
Move right hand to base of right ribs (SEL 14).

4



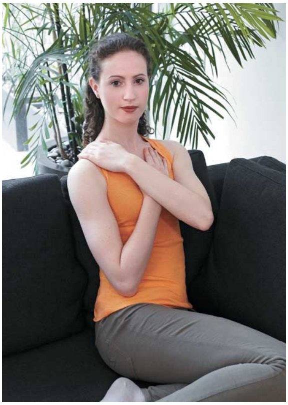
Move right hand to base of left cheekbone (SEL 21).

5



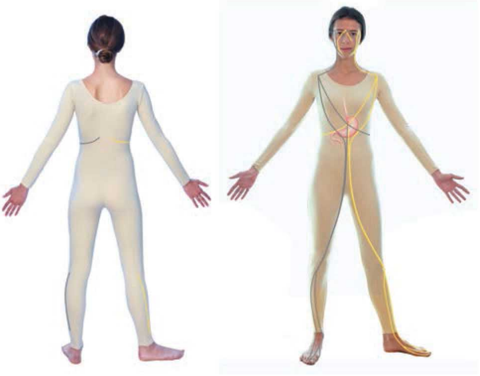
Move right hand to bottom of right collarbone (SEL 22).

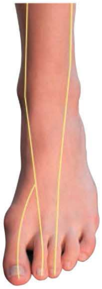
6



Move right hand to bottom of left collarbone (SEL 22).

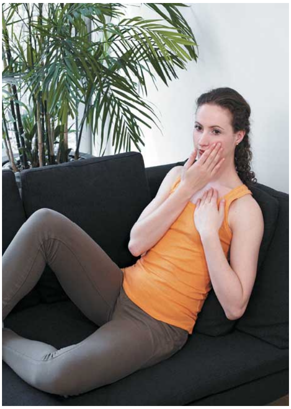
Stomach Flow





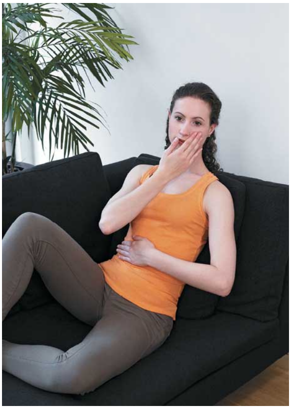
Starting point: *cheekbone*
End point: *middle toe and big toe*
Emotional attitude: *worry*
Traditionally used for: *depression, skin surface, chapped lips, dry mouth, weight balance, red blood cell count, obsessive-compulsive behavior; pain in kneecap, ankle, instep*

1



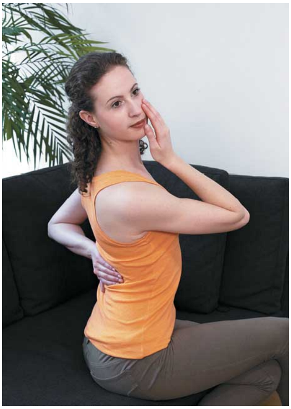
Place right hand at base of left cheekbone (SEL 21). The right hand remains at SEL 21 for the entire flow. Place left hand at bottom of left collarbone (SEL 22).

2



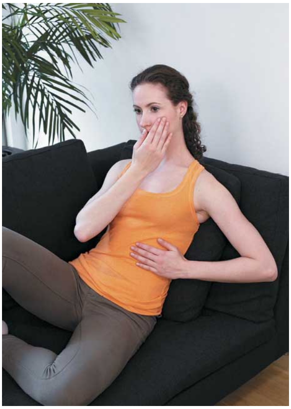
Move left hand to base of right ribs (SEL 14).

3



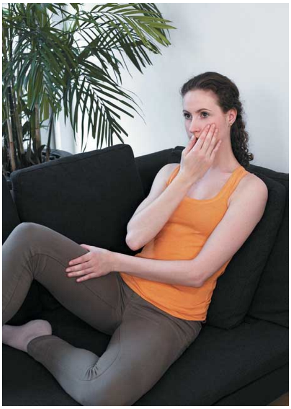
Move left hand to right middle of back (SEL 23).

4



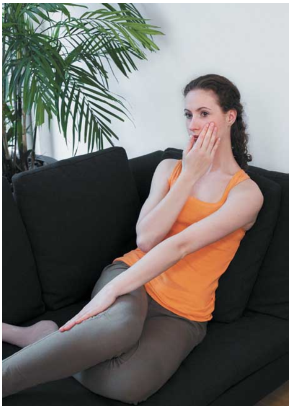
Move left hand to base of left ribs (SEL 14).

5



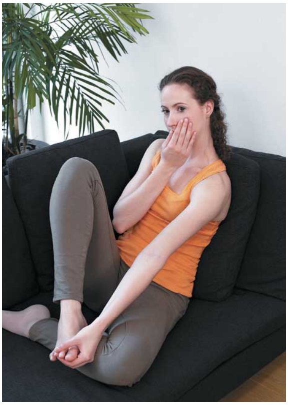
Move left hand to right inside thigh (SEL High 1).

6



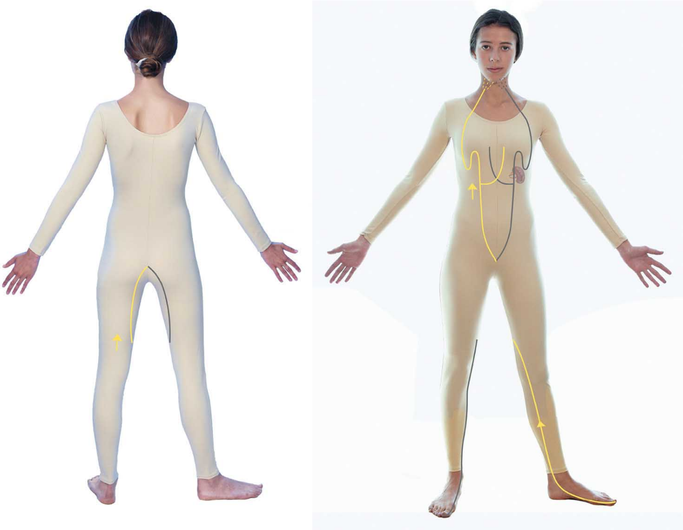
Move left hand to right outside lower knee (SEL Low 8).

7



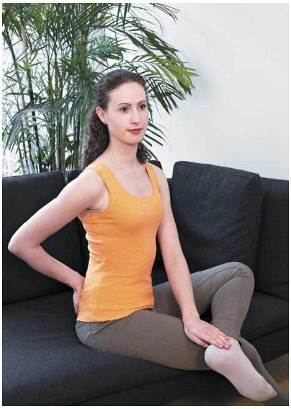
Move left hand to right middle toe.

Spleen Flow



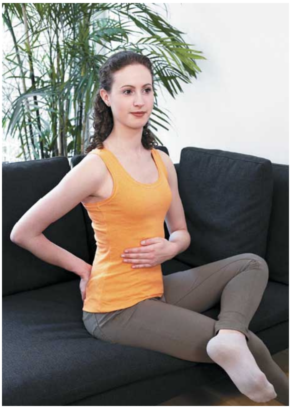
Starting point: *big toe*
End point: *center of the chest*
Emotional attitude: *worry*
Traditionally used for: *tongue discomfort, acute stomach pain, yawning, body feeling heavy, inner thigh swelling or discomfort, white blood cell count, immune system*

1



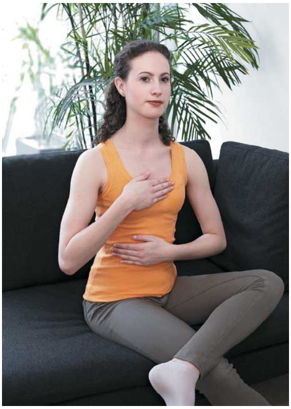
Place right hand on tailbone, left hand below left inside anklebone (SEL 5).

2



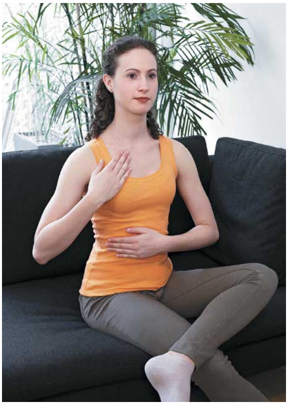
Right hand remains on tailbone, move left hand to base of right ribs (SEL 14). The left hand remains here for the rest of the flow.

3



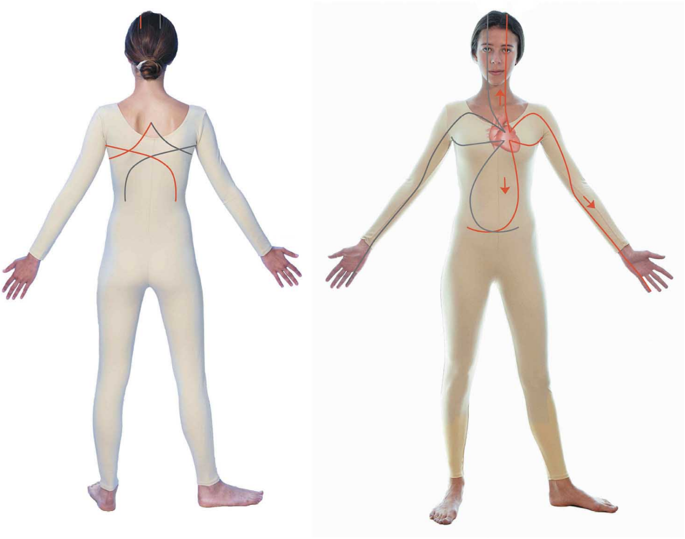
Move right hand to left middle of chest (SEL 13).

4



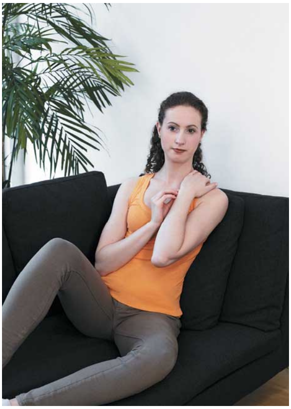
Move right hand to bottom of right collarbone (SEL 22).

Heart Flow



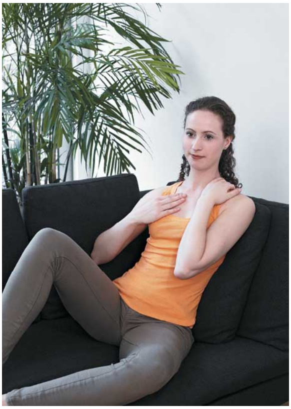
Starting point: *heart*
End point: *little fingernail*
Emotional attitude: *"trying to" or pretense*
Traditionally used for: *yellowish eyes, inside upper arm and elbow pain, earaches, palms of hands feverish, thinning hair*

1



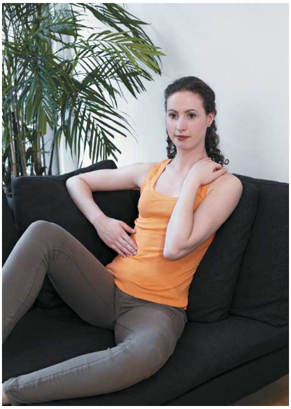
Place right hand on base of left wristbone (SEL 17), left hand on left shoulder (SEL 11). The left hand remains at SEL 11 for the entire flow.

2



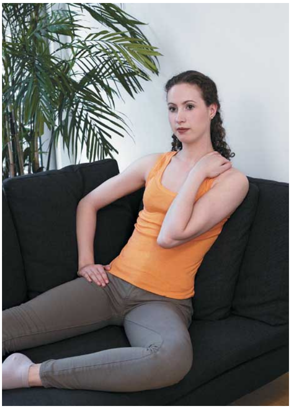
Move right hand to bottom of right collarbone (SEL 22).

3



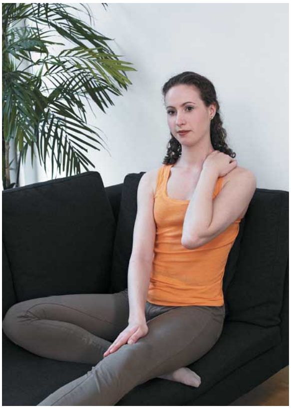
Move right hand to base of right ribs (SEL 14).

4



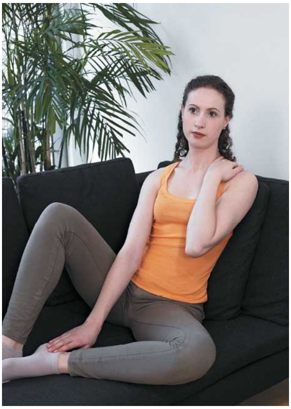
Move right hand to top of right thigh, groin area (SEL 15).

5



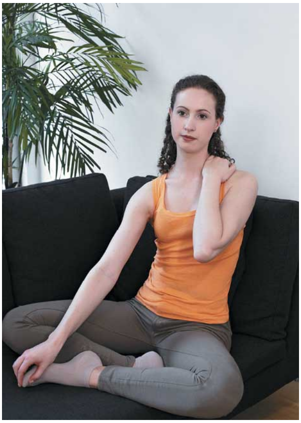
Move right hand to left inside knee (SEL 1).

6



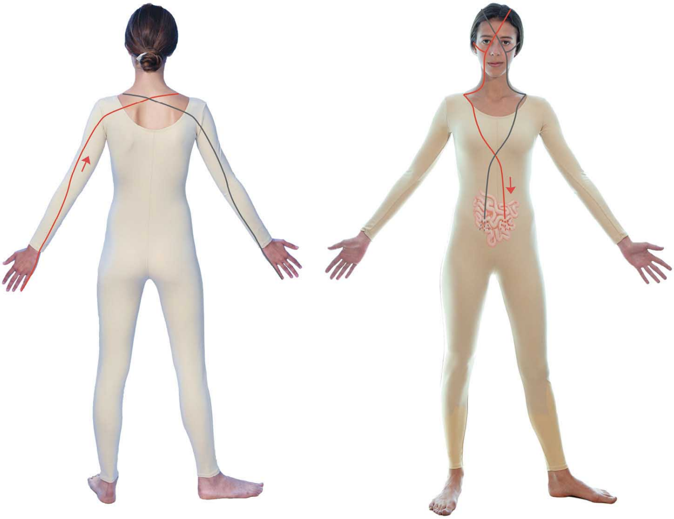
Move right hand below left inside anklebone (SEL 5).

7



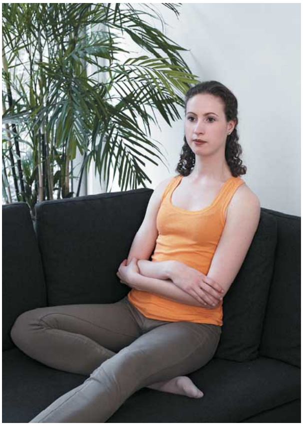
Move right hand to pad of left big toe (SEL 7).

Small Intestine Flow



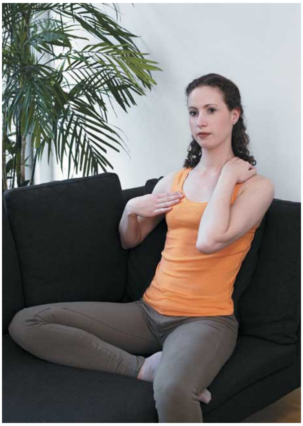
Starting point: *little finger*
End point: *front top of head, centered above the eyes*
Emotional attitude: *"trying to" or pretense*
Traditionally used for: *colds and flu, difficulty hearing, swollen cheeks, hot flashes, speech impediments; pain in neck, shoulders, upper arms, elbow*

1



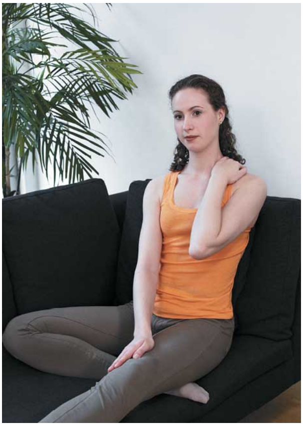
Place right hand on left elbow (SEL 19), left hand on right elbow (SEL 19).

2



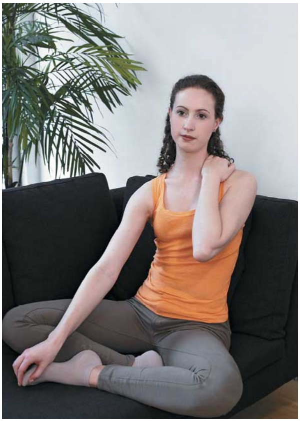
Move right hand to right middle of chest (SEL 13), left hand to left shoulder (SEL 11). The left hand remains on SEL 11 for the rest of the flow.

3



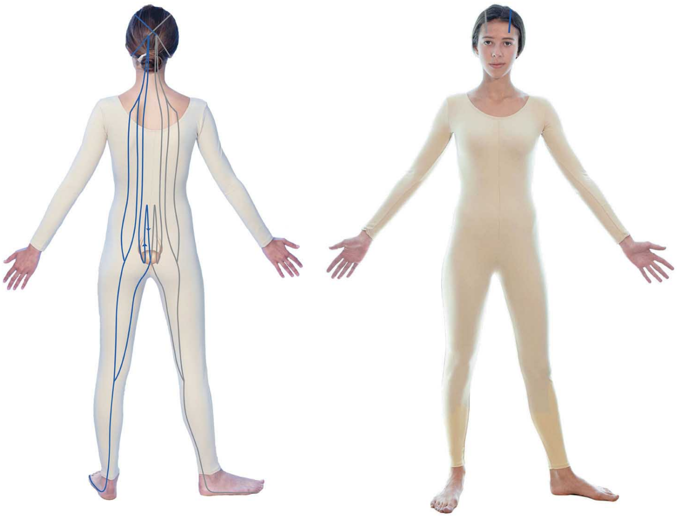
Move right hand to left inside knee (SEL 1).

4



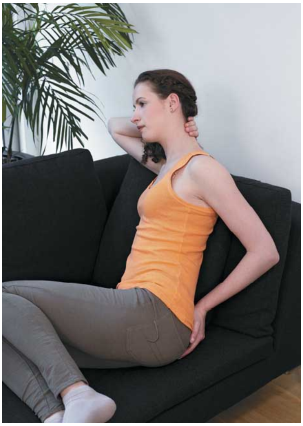
Move right hand to pad of left big toe (SEL 7).

Bladder Flow



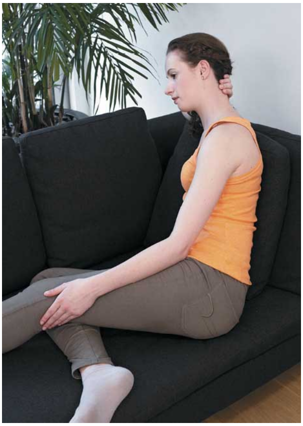
Starting point: front top of the head, above the eyes
End point: little toe
Emotional attitude: fear
Traditionally used for: pressure and pain in head and neck; teary, aching eyes; depression; anxiety; pain in back, hip, back of thigh, knee, calf, leg; anal fistula; bend in little finger; pain in middle finger

1



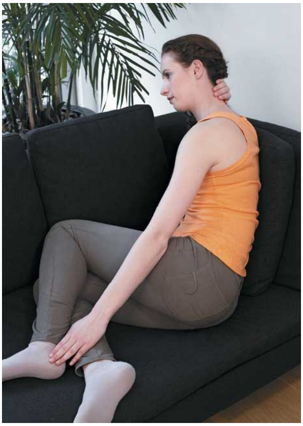
Place right hand on left middle of neck (SEL 12), where it remains for the entire flow, left hand on tailbone.

2



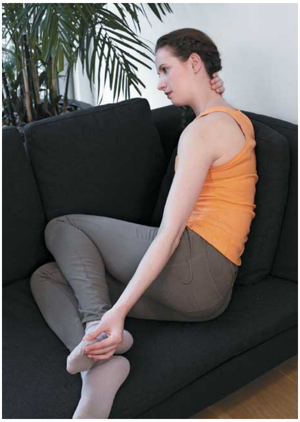
Move left hand to center back of left knee (SEL 8).

3



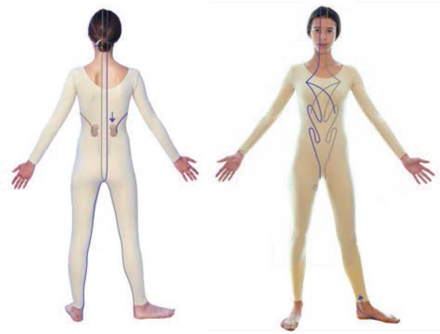
Move left hand to below outer left anklebone (SEL 16).

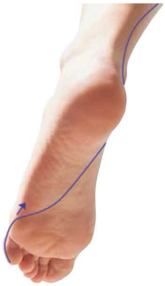
4



Move left hand to left little toe.

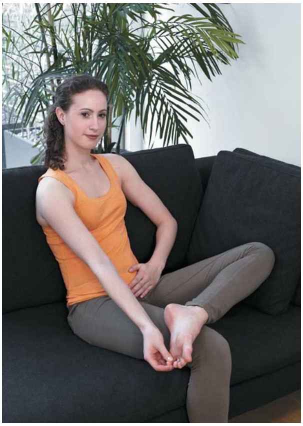
Kidney Flow





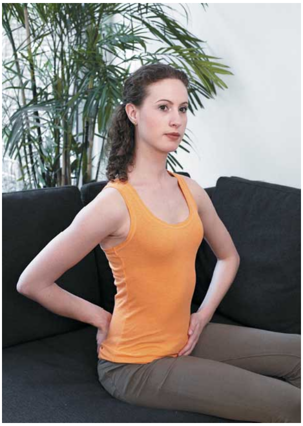
Starting point: *little toe*
End point: *diaphragm*
Emotional attitude: *fear*
Traditionally used for: *blood in sputum, mouth feverish, dry tongue and throat, excessive hunger or lack of appetite, nausea, vertigo, heart discomfort, anxiety; pain in back, buttocks, posterior groin, sole of foot; stiffness of spine (weak back), memory loss*

1



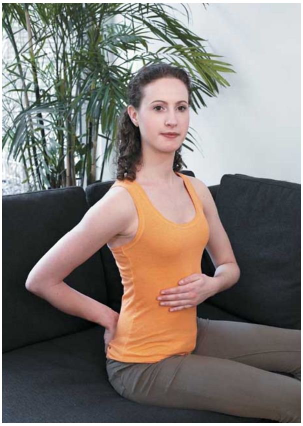
Place right hand on left little toe, left hand on pubic bone.

2



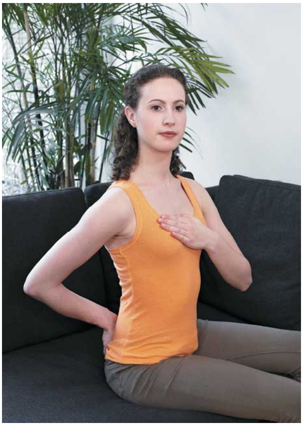
Move right hand to tailbone, where it remains for the rest of the flow. The left hand stays on the pubic bone.

3



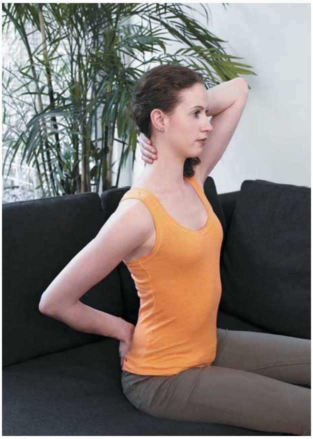
Move left hand to right base of ribs (SEL 14).

4

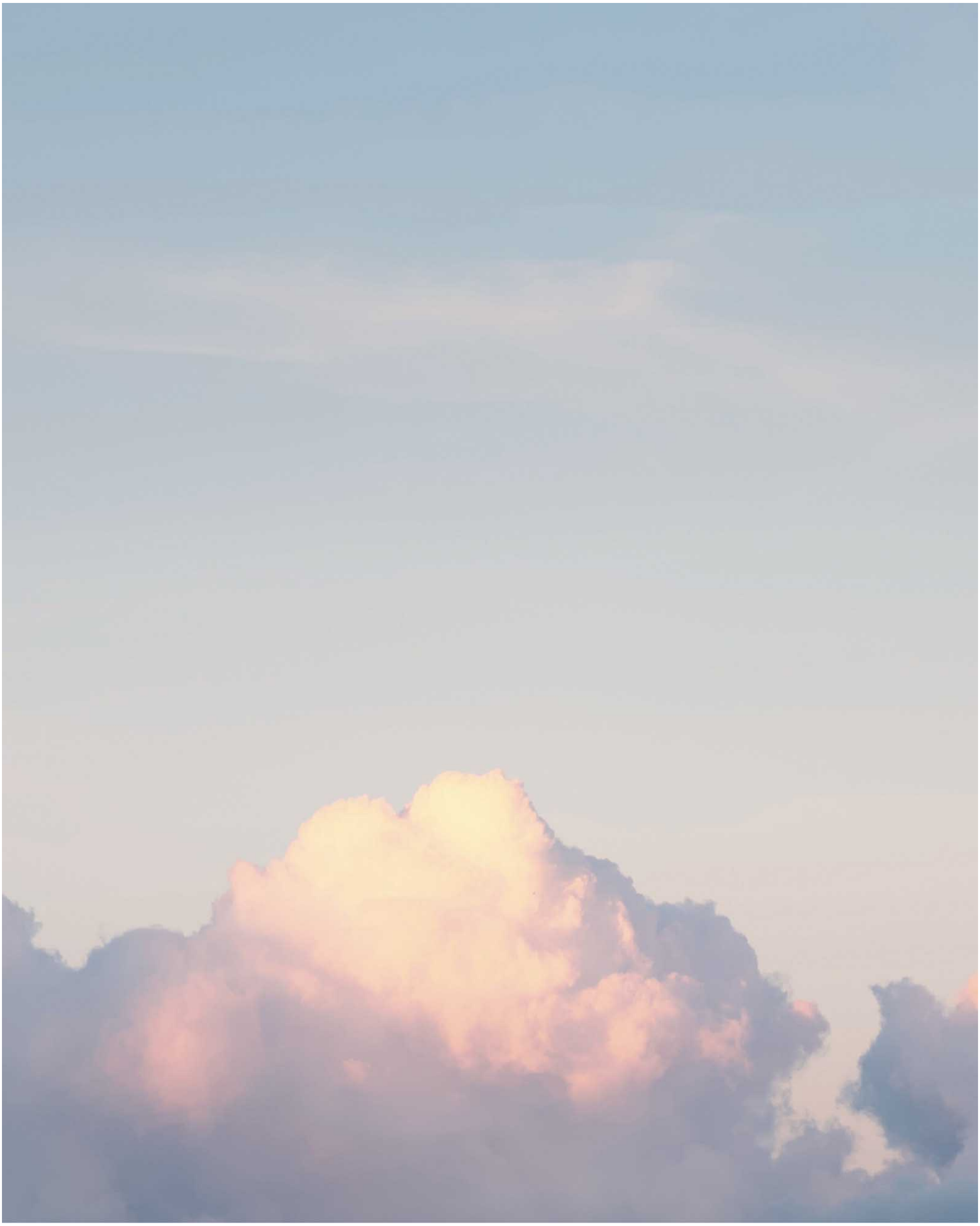


Move left hand to right middle of chest (SEL 13).

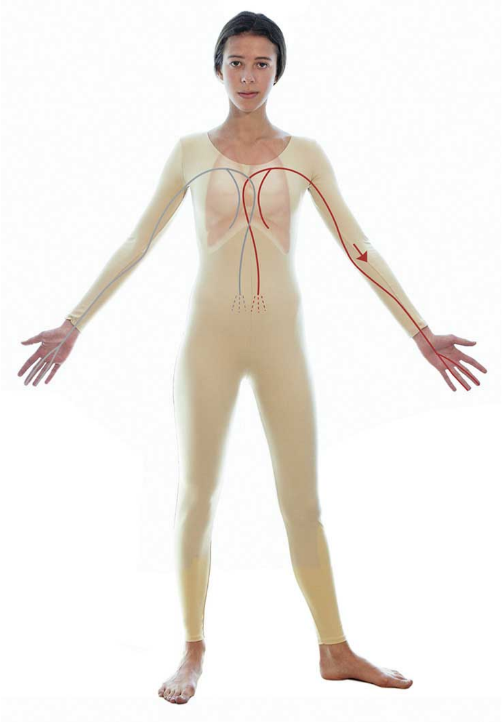
5



Move left hand to right middle of neck (SEL 12).

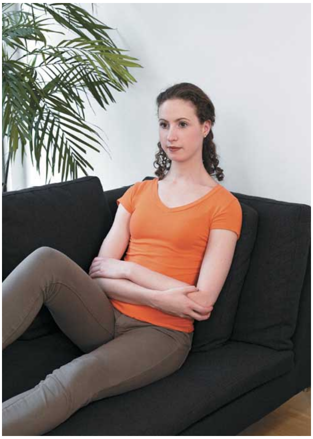


Diaphragm Flow



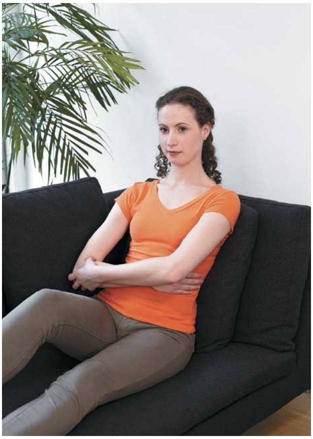
Starting point: *diaphragm*
End point: *tip of ring fingernail*
Emotional attitude: *all-inclusive*
Traditionally used for: *elbow tension, swelling in underarm, strong and fast heart pulsation, palms feverish, face red and flushed, prickling pain in heart, night-shift workers with circadian rhythm issues*

1



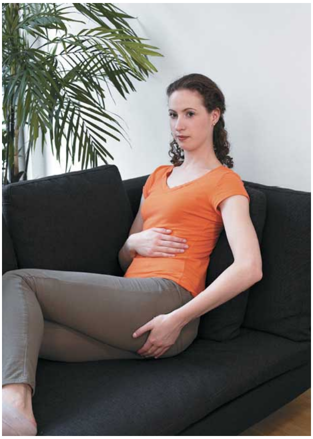
Place right hand on left elbow (SEL 19), left hand on right elbow (SEL 19).

2



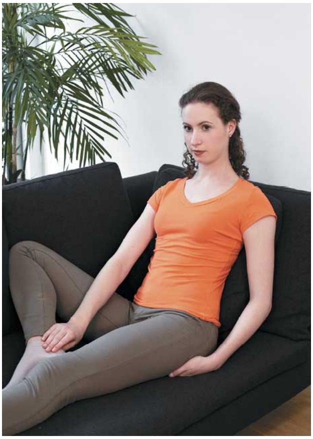
Move right hand to left base of ribs (SEL 14), left hand remains on right elbow (SEL 19).

3



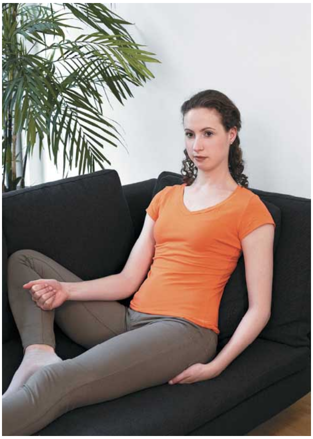
Right hand remains on left base of ribs (SEL 14), move left hand to left sit bone (SEL 25).

4



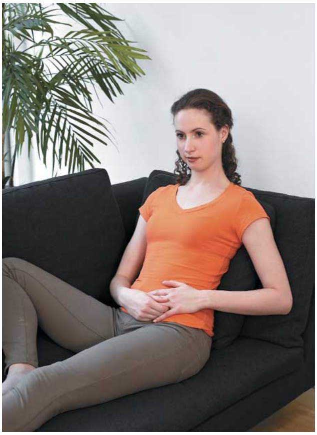
Move right hand below right inner anklebone (SEL 5), left hand remains on left sit bone (SEL 25).

5



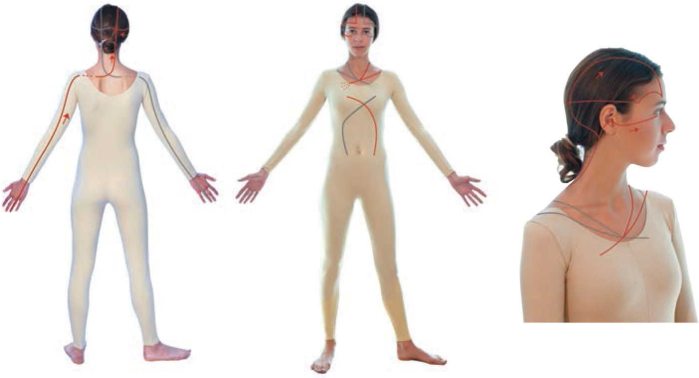
Close fingers of right hand into right palm, left hand remains on left sit bone (SEL 25).

6



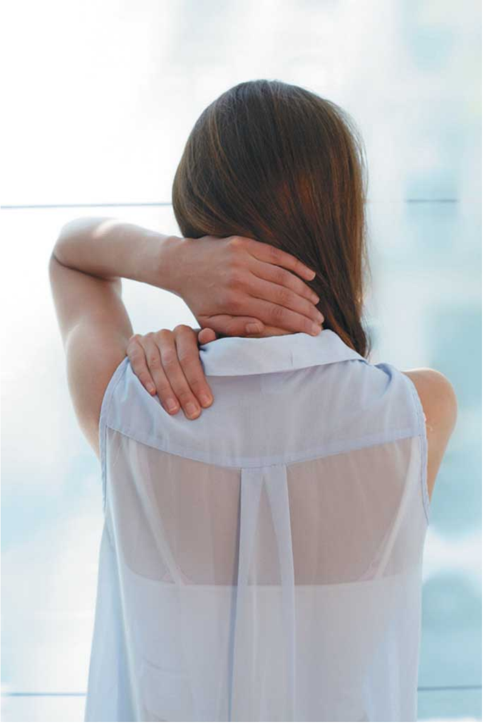
Move right hand to left ring finger.

Umbilicus Flow



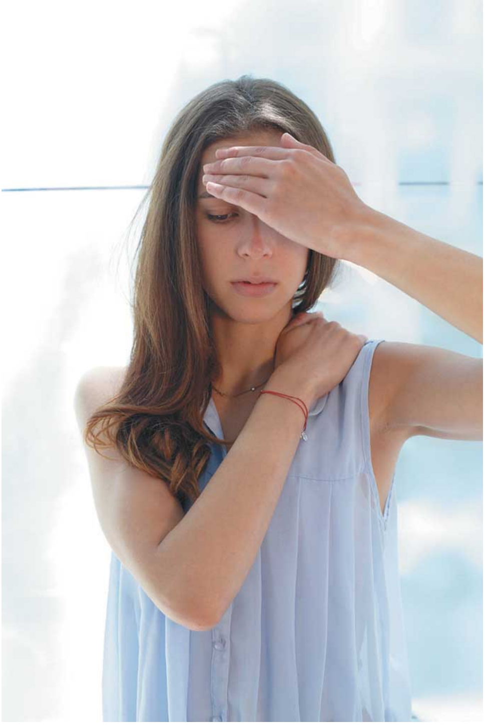
Starting point: *ring fingernail*
End point: *center of lower eyelid*
Emotional attitude: *all-inclusive*
Traditionally used for: *ear ringing or sounds, throat swelling or numbness, night sweats; pain in cheeks, back of ears, shoulders, upper arms, outer elbows; joint pain or discomfort, ring finger stiffness, arthritic conditions*

1



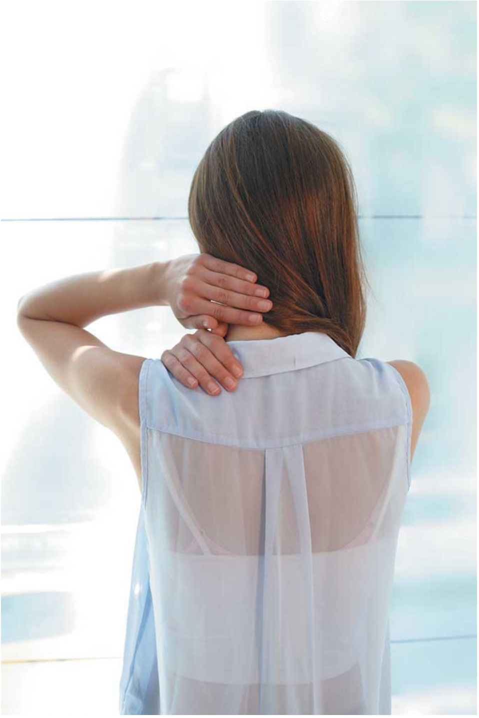
Place right hand on top of left shoulder (SEL 11), where it remains for the entire flow. Place left hand on right middle of neck (SEL 12).

2



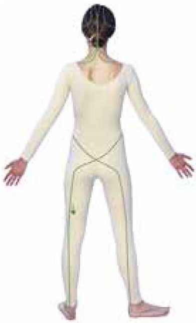
Move left hand to right forehead (SEL 20).

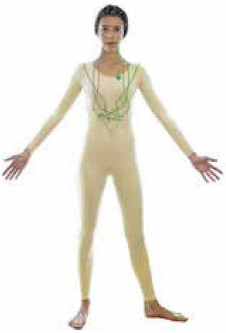
3

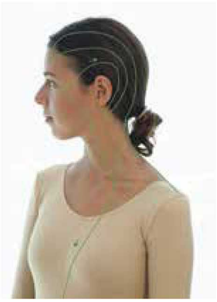


Move left hand to left middle of neck (SEL 12).

Gallbladder Flow



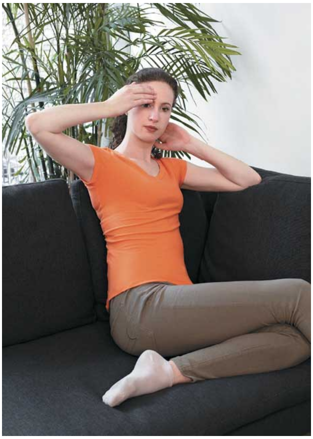




Starting point: *center of lower eyelid*
End point: *big toenail*
Emotional attitude: *anger*
Traditionally used for: *bitter taste in mouth, big sighs, moaning, pain on sides of body; pain or heat in outer side of leg, knee, ankle; joint pain, cold perspiration, pain in sides of head*

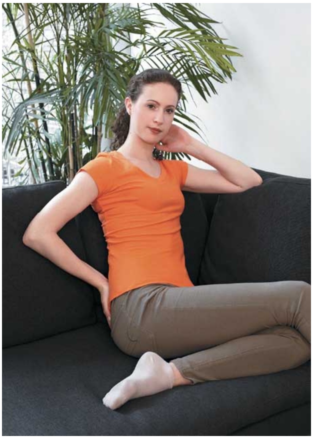
(migraine)

1



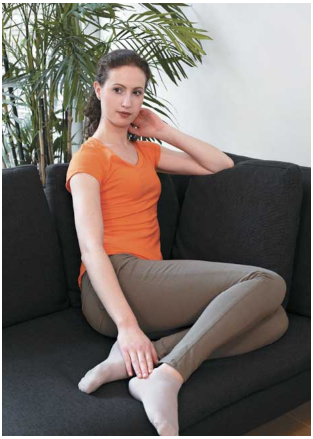
Place right hand on top of right eyebrow (SEL 20), left hand on left middle of neck (SEL 12), where it remains for the entire flow.

2



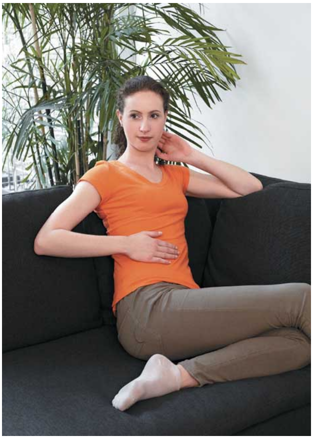
Move right hand to tailbone.

3



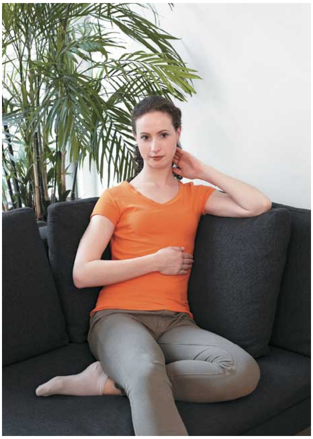
Move right hand to below right anklebone (SEL 16).

4



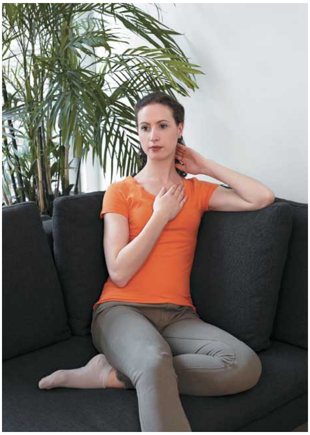
Move right hand to right base of ribs (SEL 14).

5



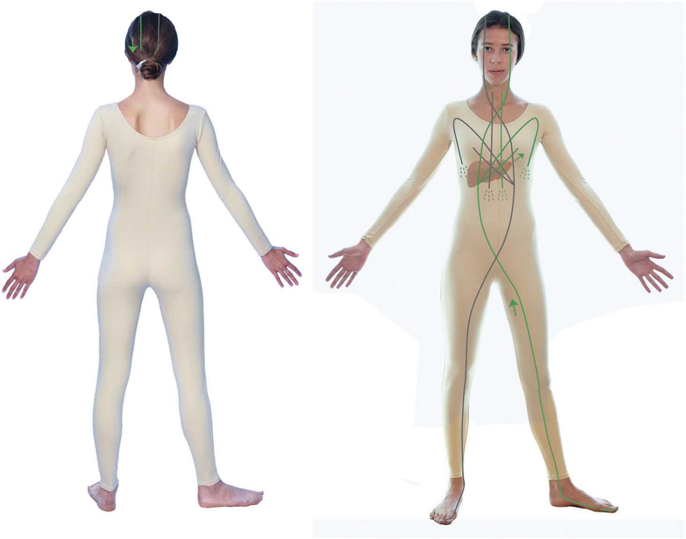
Move right hand to left base of ribs (SEL 14).

6



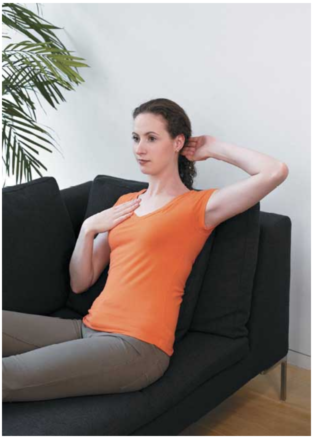
Move right hand to left bottom of collarbone (SEL 22).

Liver Flow



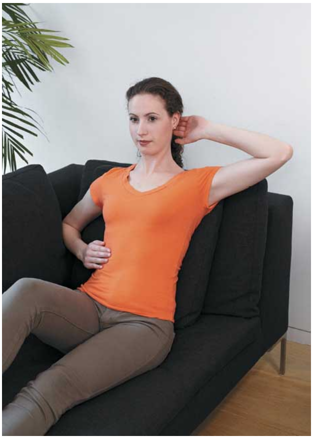
Starting point: big toenail
End point: lung
Emotional attitude: anger
Traditionally used for: hip pain, dry throat, chest tightness, nausea, eye issues, bloating in abdomen, frequent bruises, difficulty swallowing

1



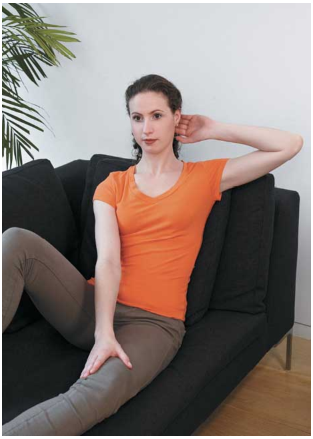
Place right hand on right bottom of collarbone (SEL 22), left hand on left base of head (SEL 4), where it remains until the last step.

2



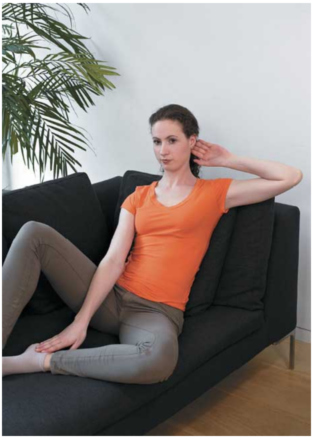
Move right hand to base of right ribs (SEL 14).

3



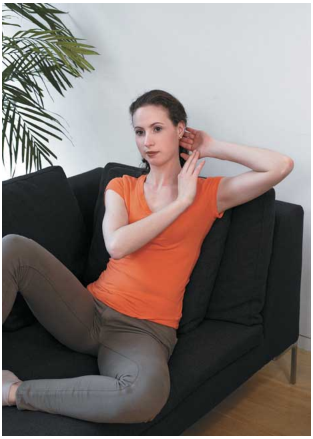
Move right hand to inside of left knee (SEL 1).

4

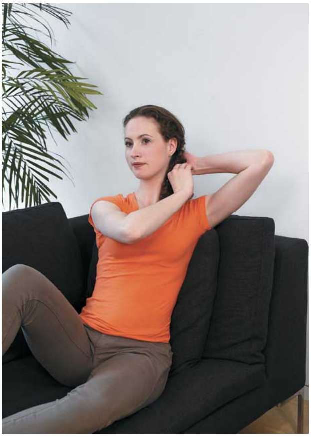


Move right hand to below left inner ankle (SEL 5).

5



Move right hand to left base of thumb (SEL 18).



Right hand remains on left base of thumb (SEL 18), move left hand to right base of head (SEL 4).

CHECK THE CLOCK: PEAK PERIODS FOR ORGAN FLOWS

The energetic circulation pattern of the Organ Flows is designed to cover the entire body over the course of a single twenty-four-hour period, with each flow reaching its particular peak or ebb at its appointed time. During this peak or ebb, imbalances in the "ascending" or "descending" Organ Flow may be particularly apparent—feedback we can use for a quick and specific application of Jin Shin self-care. If you consistently find yourself waking up with a jolt at 3 a.m., that's your liver energy talking back to you—you may need to cut back on your alcohol consumption and/or avoid triggers for anger. Practice an application of the Liver Flow, or hold the middle finger as a quick fix before you go to sleep.

Many of my clients have trouble falling asleep if they haven't managed to do so by 11 p.m.—the time when the Gallblader Flow takes the lead and the Umbilicus Flow fades to a whisper. Many of them find it helpful to harmonize the Umbilicus Flow. Fatigue in the late afternoon, common for many of us, could be a sign of disharmony in the Bladder Flow. Giving yourself a Bladder Flow or holding the index finger will provide a self-care quick fix that can help sustain your energy through those low-energy hours.

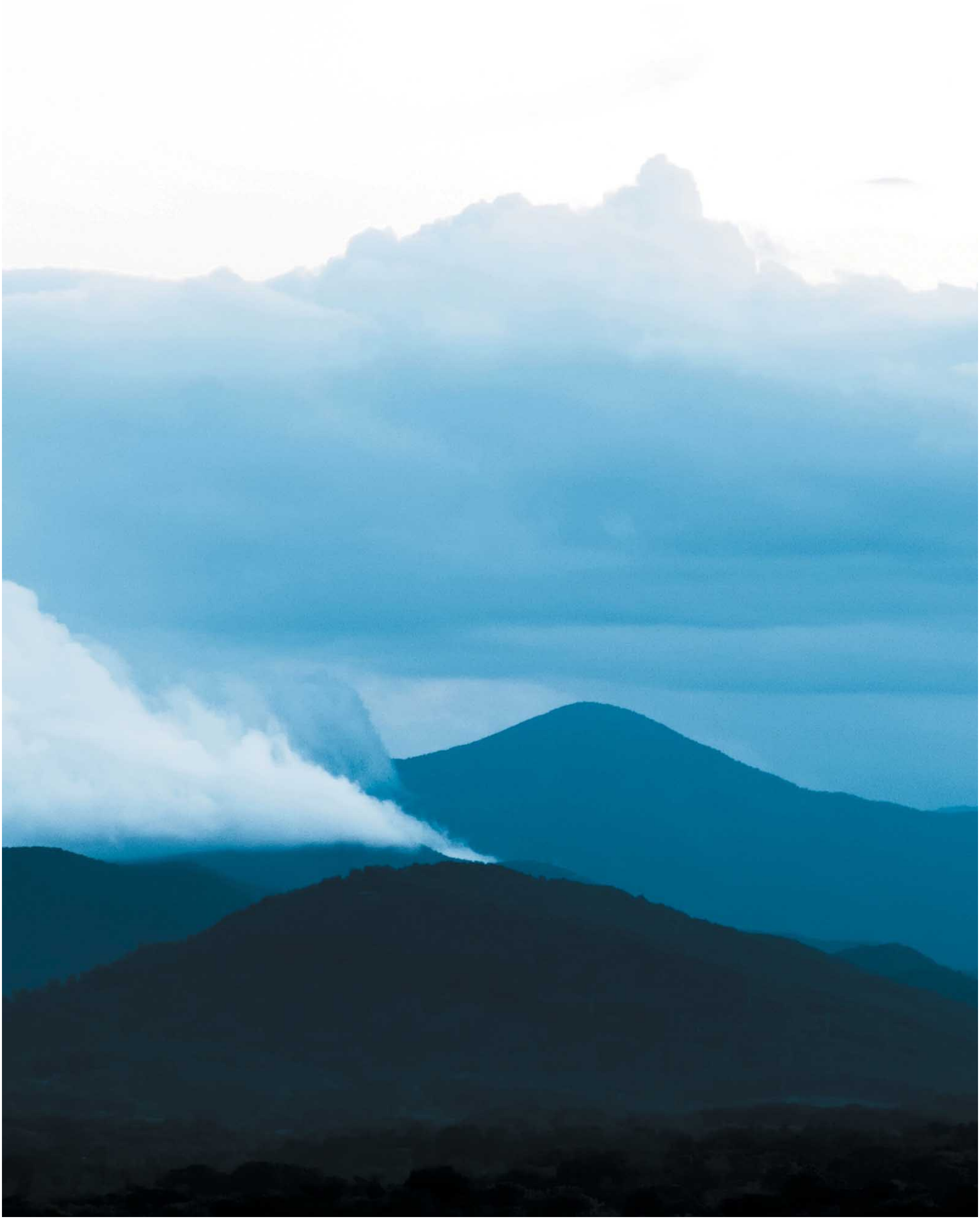
Use the chart opposite to determine whether a symptom might be calling out for a particular Organ Flow. You can choose to do the full flow on both sides or to attend to the more congested side. (The flows in this chapter and throughout the book, with a few exceptions, are demonstrated on the left.) Or just use a shortcut—each of the finger holds described in chapter 4 helps a specific descending or ascending organ function, and they're particularly helpful for a quick and targeted dose of Jin Shin. Note: You don't necessarily need to harmonize an Organ Flow during its peak period; the flow may be harmonized at any time of the day.

Peak Periods

(Large Intestine–Lung) (6 a.m.–8 a.m.)
(Spleen–Stomach) (8 a.m.–10 a.m.)
(Small Intestine–Heart) (12 p.m.–2 p.m.)
(Kidney–Bladder) (6 p.m.–8 p.m.)
(Umbilicus–Diaphragm) (8 p.m.–10 p.m.)
(Liver–Gallbladder) (12 a.m.–2 a.m.)

RX for Jet Lag

When we experience jet lag, our circadian rhythms (our system’s natural sleep schedule) are affected, and our Organ Flows cannot optimally move through their two-hour peak periods. To nip this situation in the bud, practice your finger holds. Holding all ten fingers (one at a time) and the palms during a flight will help complete your natural cycle.



Chapter **8**

The Mudras

A Sanskrit word meaning “seal” or “closure,” a mudra is an ancient hand position or spiritual gesture common to Buddhism and Hinduism. There are more than one hundred mudras across the various disciplines, and if you have had experience with yoga and meditation, some of them may be familiar to you. You may have also seen them depicted in drawings or paintings of the Buddha, who often holds mudras while sitting in meditation, or in classical Indian dance.

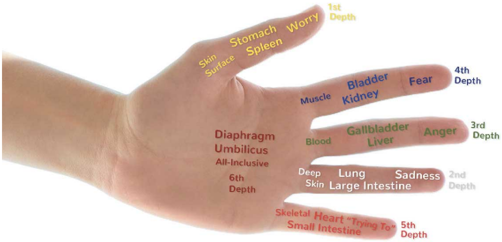
Powerful rituals known to stimulate peace, health, compassion, and overall well-being, mudras engage the whole body. Jiro Murai experimented with many of the mudras during his initial explorations into the Art of Jin Shin, eventually selecting and passing along to his students the eight he found most effective at stimulating energetic changes.

Simple, beautiful, and centering, the positions work across multiple energetic fields. Each of the fingers and the palm of the hand correspond with a specific emotion and a pair of organ functions, enabling the hand postures to stimulate key energy pathways throughout the body. The mudras’ energetic span is vast, including relationships to the five elements, astrological signs, planets, colors, musical notes, numbers, seasons, and days of the week. Through mobilizing and supporting a myriad of functions in the body, holding the mudras while sitting quietly allows us to go deep within—to focus the mind and still the body.

USING THE JIN SHIN MUDRAS FOR SELF-CARE

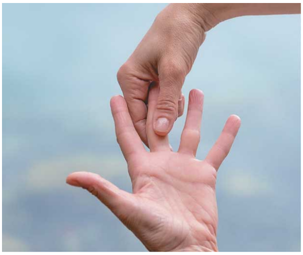
If you look at the Organ Flow pathways on pages 52 through 83 or the diagram of the hand below, you will see that each finger is the beginning or ending point for one or more of the twelve organ functions—partly explaining the effectiveness of an intended dose of Jin Shin to the fingers. There’s even more to the story, however. Because the extremities are the conduit for many of the flows within our bodies, the hands and feet are both rich zones for energetic feedback. The tips of our fingers and first joint correspond to our chestline, the seat of our emotions and spirit, while the middle of our fingers and second joint relate to the waistline and harmonize the mind. The base of our fingers and third joint tell us about the hipline—tending to the needs of our physical body—while the palm of the hand is all-inclusive and helps everything; it is where all the other five energies come together to get nourishment.

Each of the mudras involving the middle finger helps to relieve fatigue, so they're a great choice for mornings or that afternoon lull. While holding each mudra position, take three or more slow, relaxed breaths, then continue to the next position. Choose one, choose two, or do them all! Depending on your self-care needs, your routine may vary.


1st
Depth
Worry
Stomach
Spleen
Skin
Surface
4th
Depth
Fear
Bladder
Kidney
Muscle
3rd
Depth
Anger
Gallbladder
Liver
Blood
Diaphragm
Umbilicus
All-Inclusive
6th
Depth
Deep
Skin
Lung
Large Intestine
Sadness
2nd
Depth
Skeletal
Heart
Small Intestine
"Trying To"
5th
Depth

Listing both the organ functions and the emotional attitudes, this annotated map of the hand may give you some additional guidance for self-care with mudras.

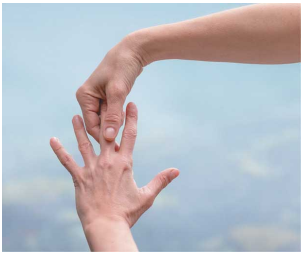
1



Hold palm side of left middle finger with right thumb.

WHAT IT HELPS: exhalation, frustration, eyes, decision-making, tiredness.

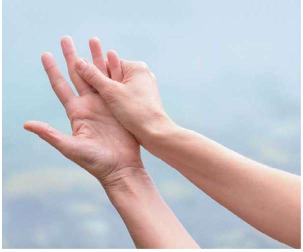
2



Hold back of left middle finger with right thumb.

WHAT IT HELPS: inhalation, eyes, anger, feet, alertness.

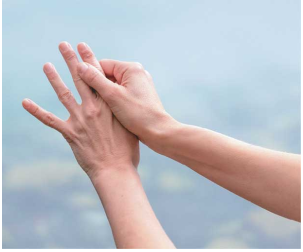
3



Place right thumb around left palm, grasping middle, ring, and little fingers with pad of right thumb covering part of left palm.

WHAT IT HELPS: breathing, nervousness, depression, heart, joints in arms and hands.

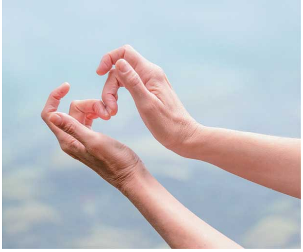
4



Place right thumb around left back of hand, covering index and middle fingers and thumb. Right pad of thumb covers part of back of hand.

WHAT IT HELPS: breathing, feeling insecure, fountain of youth, worry, fear, anger, anxiety.

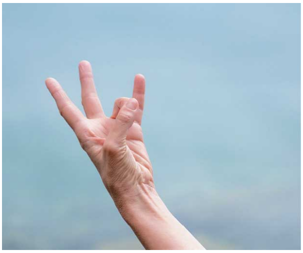
5



Place middle fingernails together.

WHAT IT HELPS: energy ascending from toes to head, inhalation process, receiving life force, and general well-being.

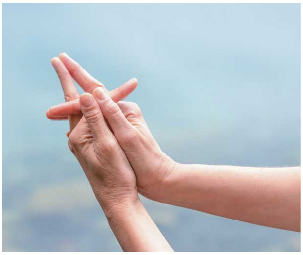
6



Place left thumb over left ring fingernail.

WHAT IT HELPS: skin, eyes, ears, fatigue, breathing, common sense.

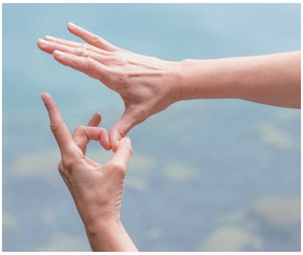
7



Place palms together, cross fingers, release middle fingers, place pads of middle fingers together.

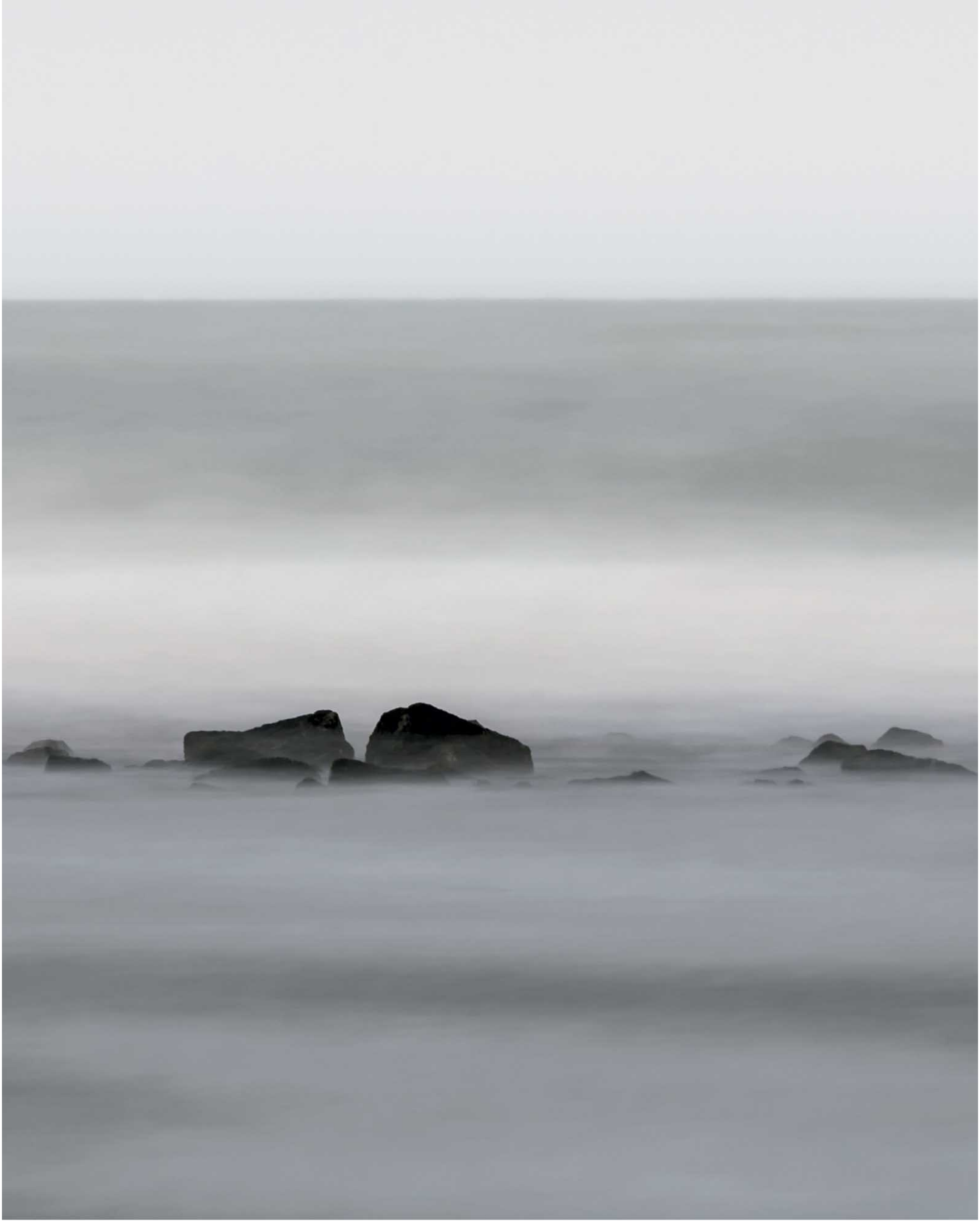
WHAT IT HELPS: harmony; relieving stress from head; breathing, digestion, abdominal discomfort, and fatigue; tension in legs.

8



Make a ring with left middle finger and thumb and place top of right thumb in between left middle fingernail and pad of left thumb.

WHAT IT HELPS: fatigue, frustration, sweet cravings, stomach discomforts, complexion, and jet lag.



Chapter 9

Mini Flows, Quickies, and Ascending and Descending Flows

Now that we've touched on some of the concepts and flows that are foundational to the Art of Jin Shin, it's time to get a little bit more specific. In this section you will find flows tailored to more particular needs. Within the Jin Shin system, these flows pertain to energy and projects that are more "manifested" than those involved in the earlier work of the book.

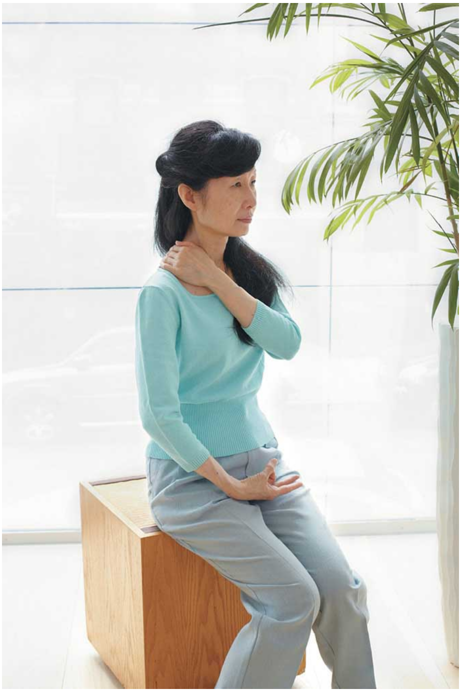
What do we mean by "manifested"? As you may recall from our discussion of the Organ Flows, energy within the body is thought to "dense down" into cellular matter and organs. These concepts touch on the differences between *ki-eki*, or source energy, and *tai-eki*, a liquid form that is our individual energy. The "First Three" Flows described in chapter 6 are *ki-eki* and our closest connection to source energy. The Organ Flows described in chapter 7 are *tai-eki*, a liquid form of energy that eventually becomes solid, creating the organs as it continues to manifest.

Just as the energy manifests into matter, it can also manifest into dis-ease—and eventually disease. Jin Shin and other alternative or complementary healing traditions diverge from traditional Western allopathic medicine in their attention to the slight, unseen deviations in energetic patterns that may indicate or cause a problem down the line. Tending to symptoms and projects that have already begun to manifest, the flows in this chapter are designed to help the denser forms of energy—relieving an existing condition or preventing a project from developing into a more serious medical issue.

THE MINI FLOWS

The following four little flows revitalize energy when applied in the morning. When held in the evening, they dissipate daily tension and stress. You can practice all the flows or choose one, depending on what you feel you need in the moment. Reverse the flows as desired depending on your energetic needs.

General Fatigue: right flow illustrated

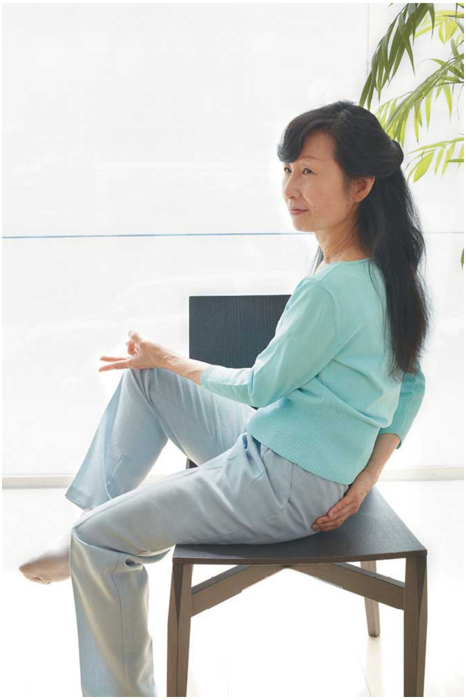


Place right thumb over right ring fingernail, left hand over right shoulder (SEL 11), and place knees together (SEL 1).

WHAT IT HELPS: A quickie for the Mediator Flow, this flow can be used for general fatigue of the body and mind. When imbalance and fatigue arise, you can use this flow to bring balance to left and right sides of the body. Balancing the sides of the body, this flow also harmonizes our emotions, including worry, fear, anger, sadness, and pretense or "trying to."

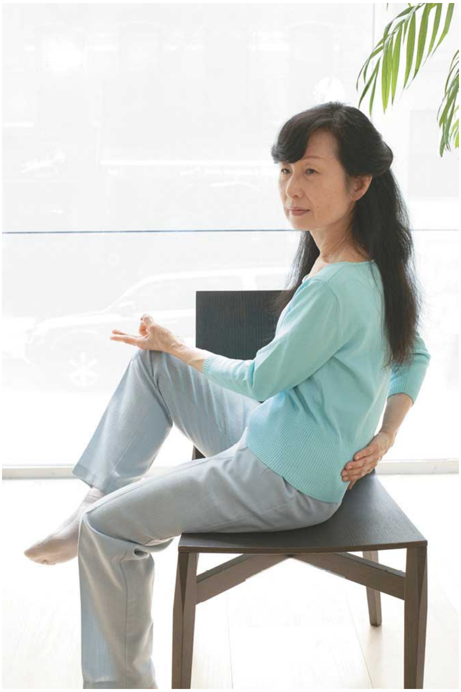
Heavy Legs

1



Place right hand on left sit bone (SEL 25), right foot on inside of left knee (SEL 1), and left thumb over left ring fingernail.

2

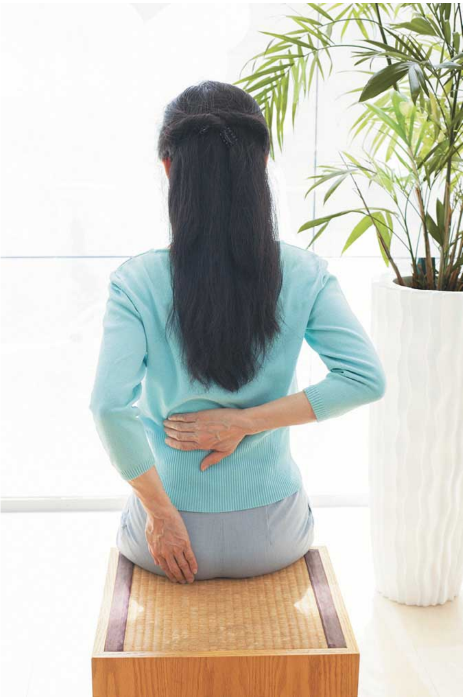


Move right hand to left lower back (SEL 2).

WHAT IT HELPS: This flow helps to pull the energy up out of the legs. Good for restless, tired legs.

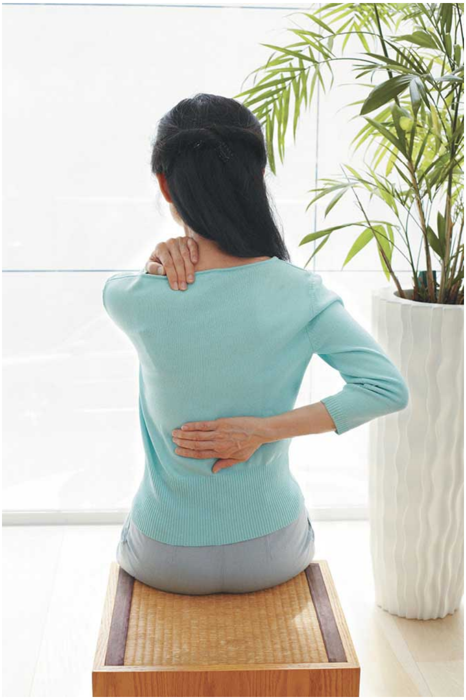
Back Pain and Stress

1



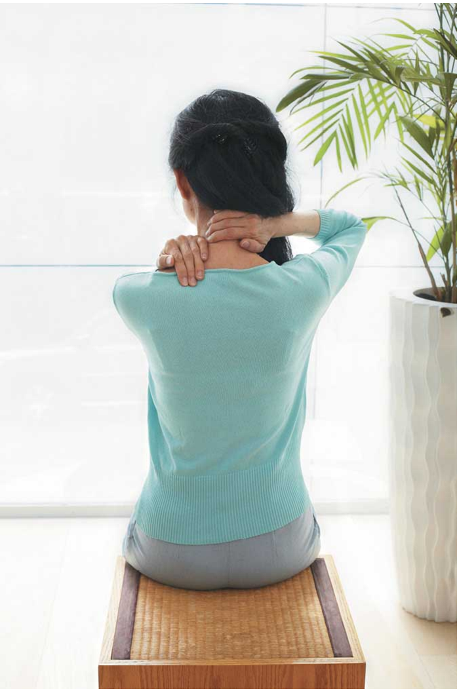
Place right hand on left middle of back (SEL 23), left hand on left sit bone (SEL 25).

2



Move left hand to top of left shoulder blade (SEL 3).

3

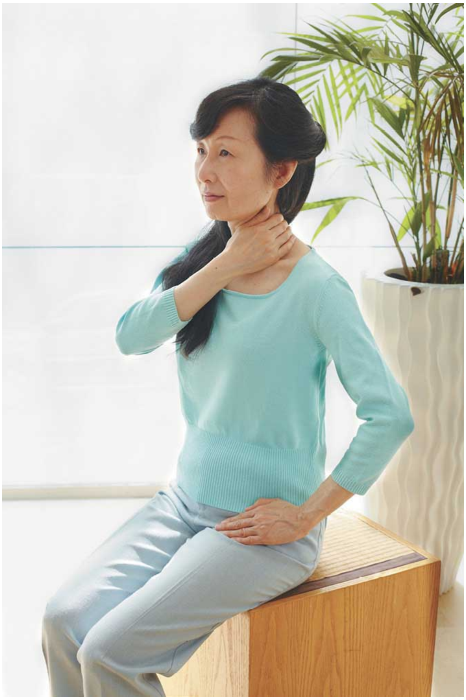


Move right hand to left middle of neck (SEL 12).

WHAT IT HELPS: This little flow works along the line of the Bladder Flow, allowing energy to descend freely so that it can move up the back again with each inhale—bolstering the proper movement of energy, up the back and down the front, as it helps with back pain and general stress and anxiety.

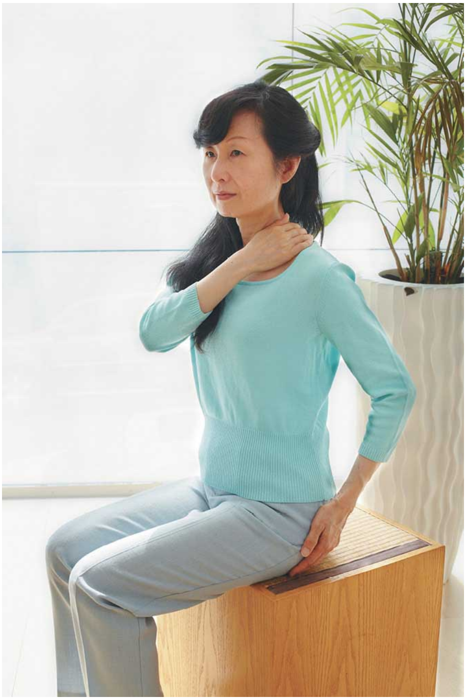
Quickie Major Supervisor

1



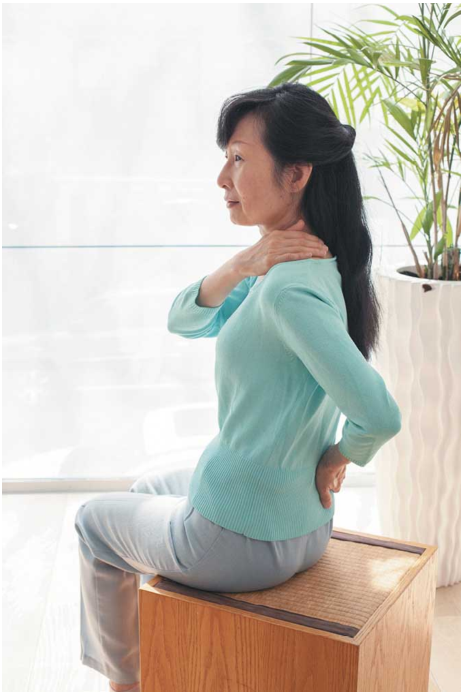
Place right hand on left neck area (SELs 11 and 12), left hand on top of left thigh at groin (SEL 15).

2



Move left hand to left sit bone (SEL 25).

3



Move left hand to right lower back (SEL 2).

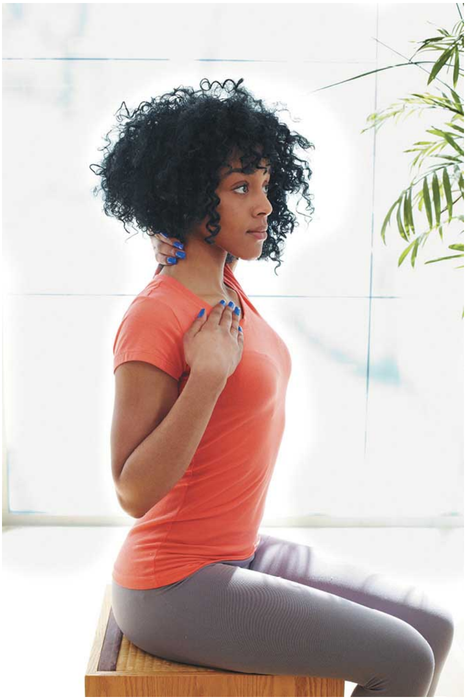
WHAT IT HELPS: Related to the Supervisor Flow, this mini flow helps to harmonize all of the SELs on each side of the body. As shown, the left flow helps gas and diarrhea. The reverse flow aids with constipation.

ASCENDING AND DESCENDING FLOWS

The following flows can be used as a form of daily self-help in order to assist ascending and descending energy needs. Common ailments associated with these flows include pain or discomfort in the head, ears, arms, teeth, chest, ribs, joints, hips, legs, throat, and abdomen.

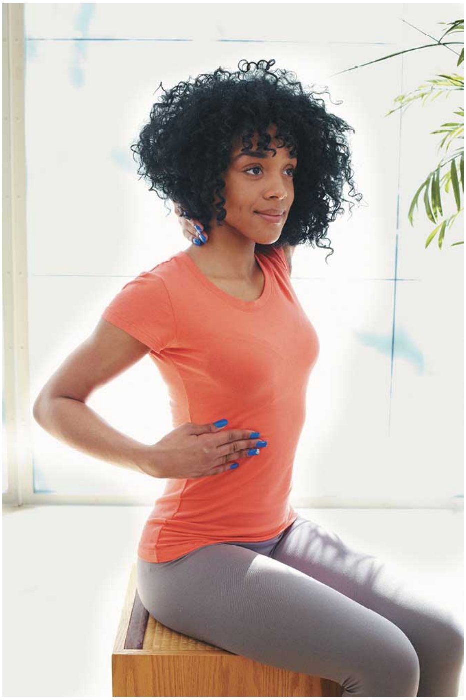
Descending Energy: right flow illustrated

1



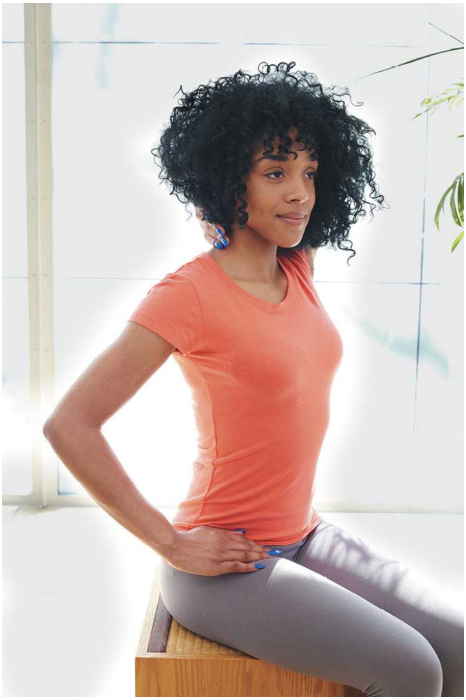
Place right hand on top of right chest (between SELs 22 and 13), left hand on right middle of neck (SEL 12), where it will remain for the entirety of the flow.

2



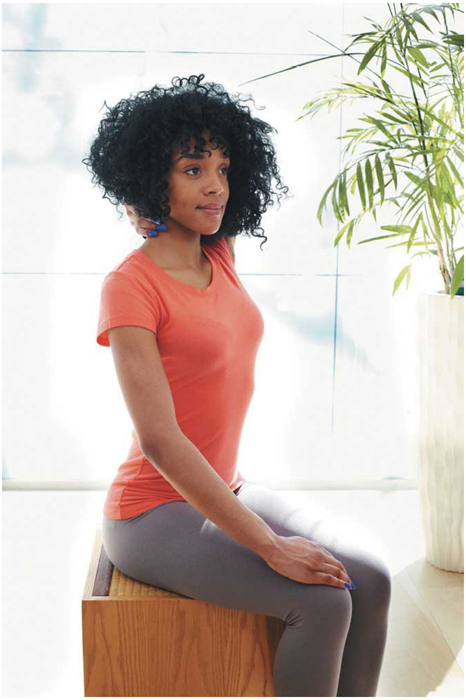
Move right hand to right base of ribs (SEL 14).

3



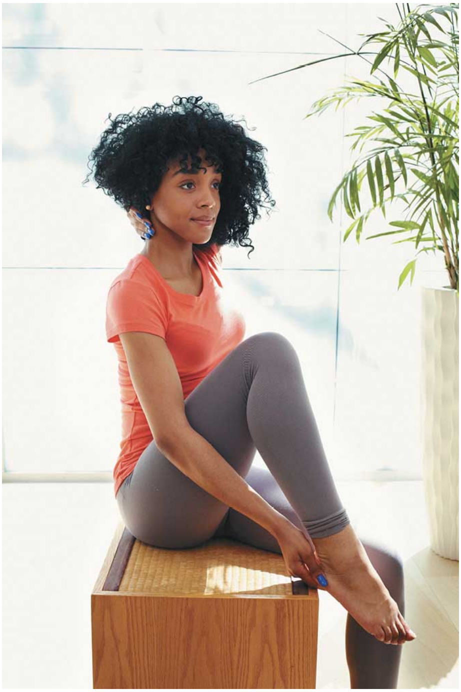
Move right hand to right upper thigh at groin area (SEL 15).

4



Move right hand to right kneecap (SEL 1).

5

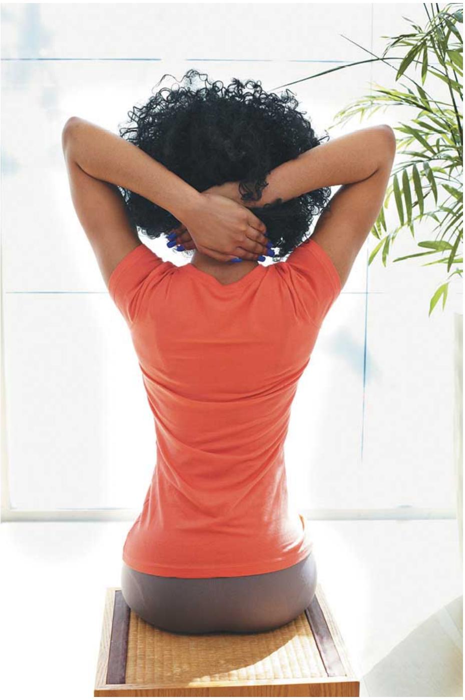


Move right hand to right heel.

WHAT IT HELPS: Descending energy helps the exhale, assisting all energy in moving down the front of the body and pertaining to all projects above the waist—headache, heart, lung, and digestive projects, along with emotional issues such as anxiety and depression. Clearing the energy from head to toe, the flow allows us to begin the inhale at the toes, ready to receive the abundance of the breath and priming us to receive abundance in our lives.

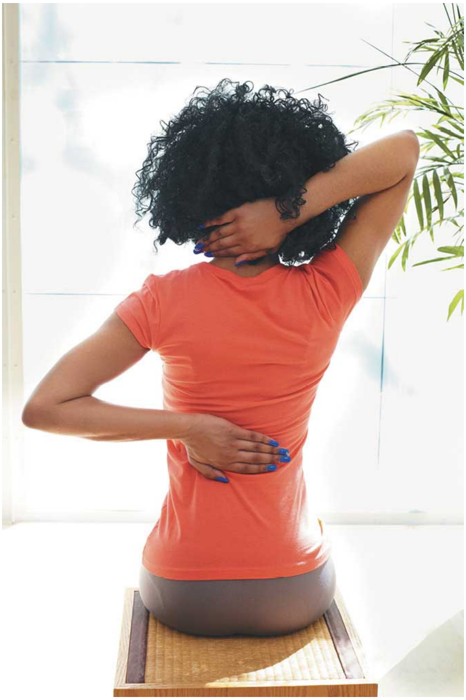
Ascending Energy: right flow illustrated

1



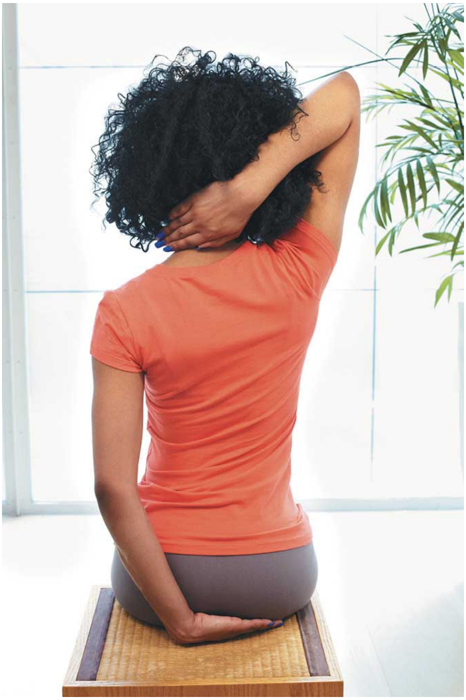
Place right hand on left middle of neck (SEL 12), where it will remain for the duration of the flow, left hand on right middle of neck (SEL 12).

2



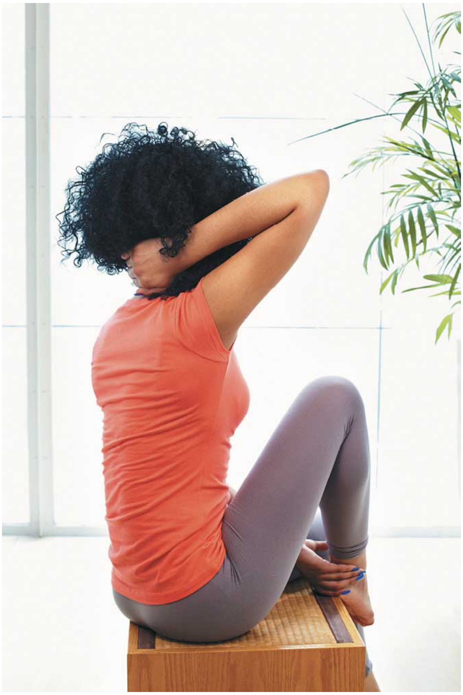
Move left hand to right middle of back (SEL 23).

3



Move left hand to right sit bone (SEL 25).

4



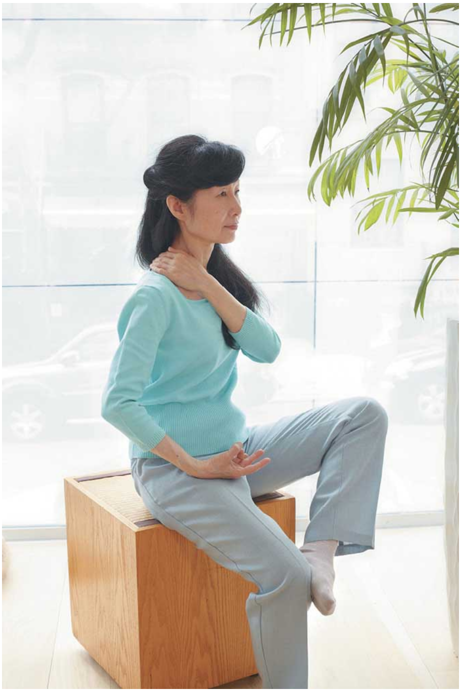
Move left hand below outer right anklebone (SEL 16).

WHAT IT HELPS: Ascending energy helps the inhale, allowing the energy to move up the back of the body and assisting with all projects below the waist—feet, legs, intestinal, and reproductive projects, for instance, as well as anxiety. When we inhale, the energy will move up from the toes to the head.

QUICKIES FOR SPECIAL NEEDS

The following are "quickies," simple flows for special needs. They're similar to the types of highly specific holds and flows you'll find in the Symptom Encyclopedia on page 119, and they were handed down to me by the founder of Jin Shin Institute, Pamela Markarian Smith, who learned them from Mary Burmeister. Flows are illustrated on the left side unless otherwise noted.

Quickie Diagonal Mediator: right flow illustrated

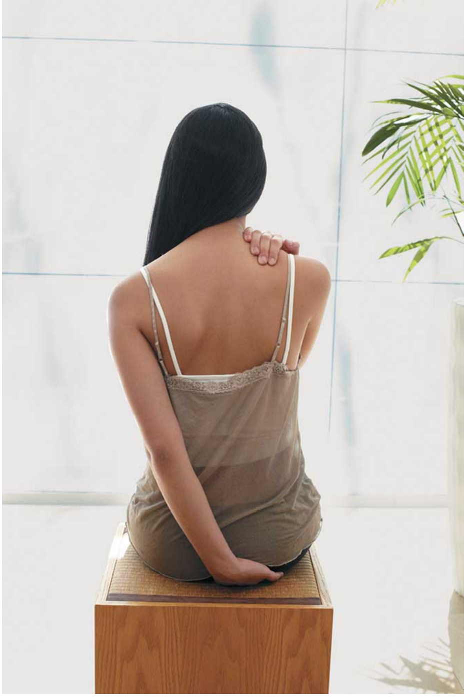


Place right thumb over right ring fingernail, left hand on top of right shoulder blade (SEL 3), left heel on right inside of knee (SEL 1) or place both knees together to help the same location.

WHAT IT HELPS: This quickie helps to balance the left and right sides of the body, with the energy moving from upper left to lower right, back and forth. Along with correcting any disharmony that occurs when the right and left sides are not in balance, this flow is particularly helpful in balancing our emotional attitudes—especially anxiety and fear, or, as Mary Burmeister put it, "false evidence appearing real."

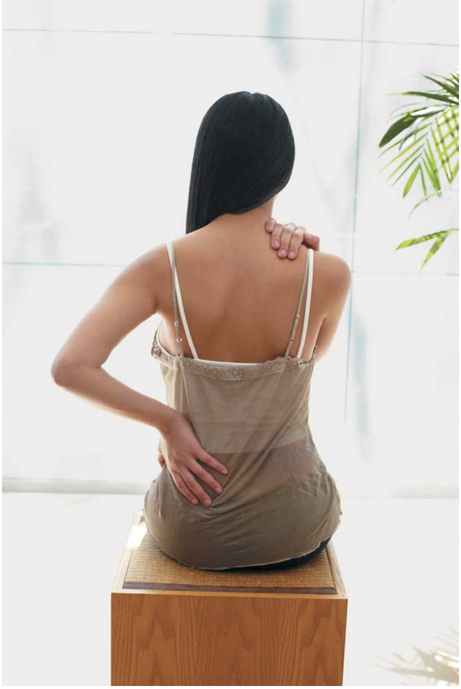
Abdominal Discomfort: right flow illustrated

1



Place right hand on right shoulder (SEL 11), where it remains for the duration of the flow, left hand on right sit bone (SEL 25).

2

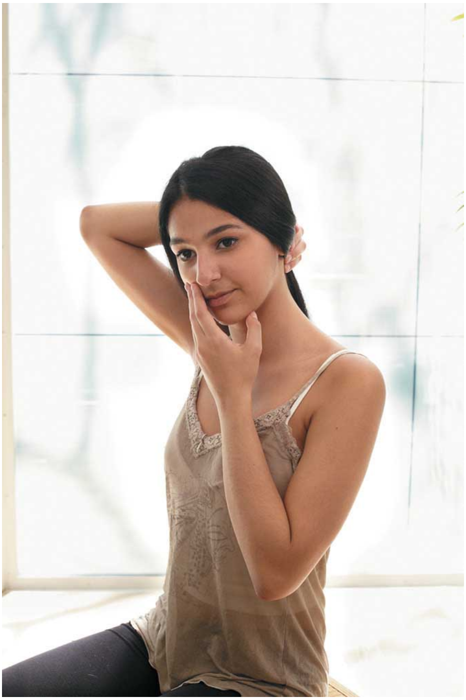


Move left hand to left lower back (SEL 2).

WHAT IT HELPS: The shoulder location (SEL 11) helps with hipline projects, while the sit bone (SEL 25) assists with the inhale, helping the body build or create. The lower back point (SEL 2) helps with letting go, a process that is concentrated on the exhale, so reverse the flow for constipation—a condition that's associated with not being able to let go on a spiritual, emotional, or physical level.

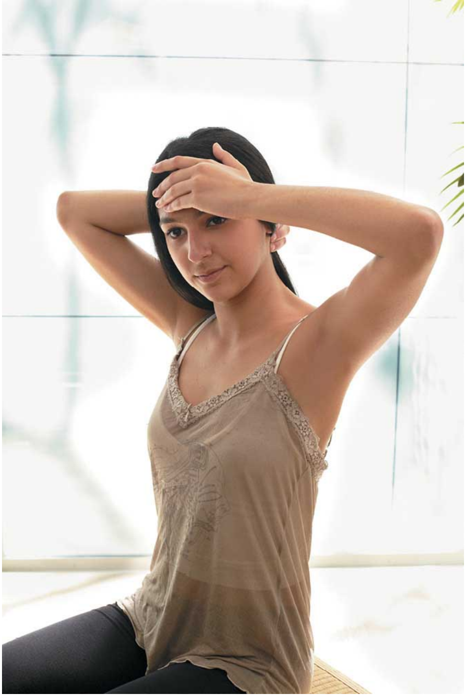
Eyes: right flow illustrated

1



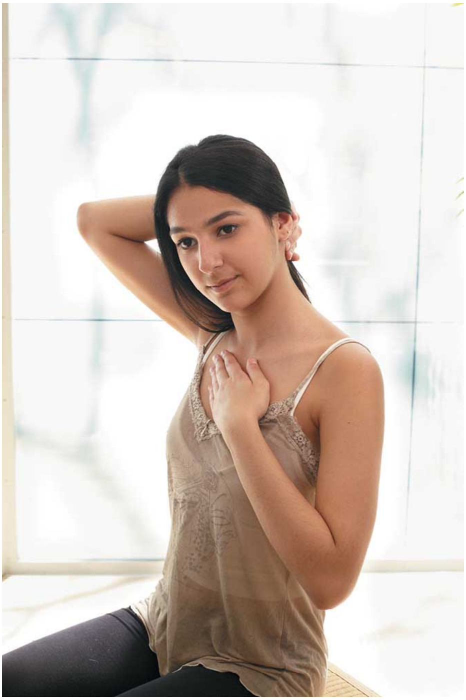
Place right fingertips at left base of head (SEL 4), left fingertips on right cheekbone (SEL 21).

2

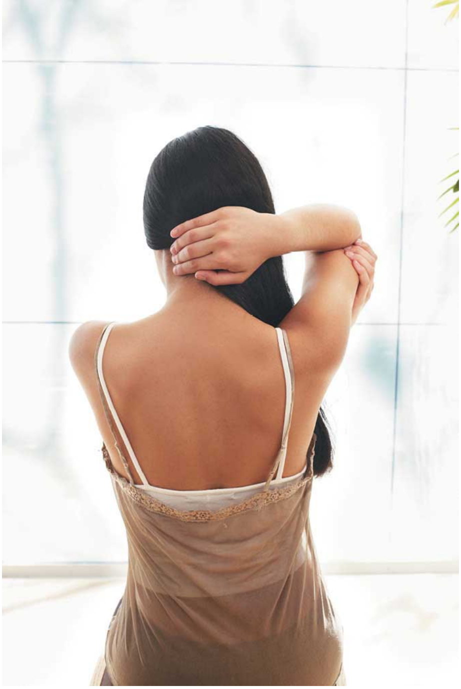


Move left fingertips above right eyebrow (SEL 20).

3



Move left fingertips below right collarbone (SEL 22).



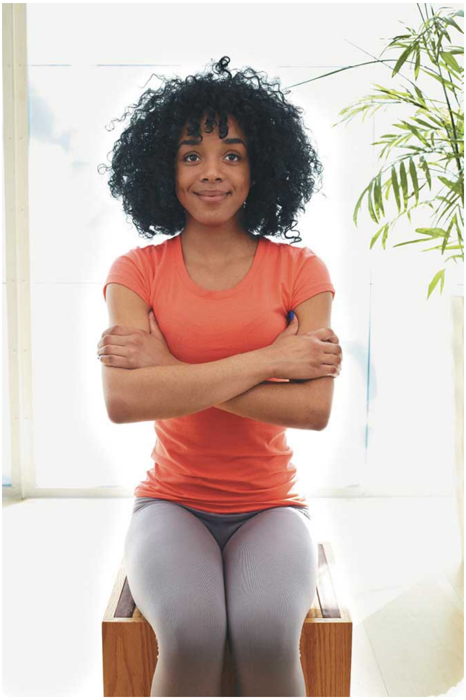
Move left fingertips to right elbow (SEL 19).

WHAT IT HELPS: all eye projects, including near- and farsightedness, eye strain, vision issues, tired eyes, and glaucoma.

Daily Fatigue

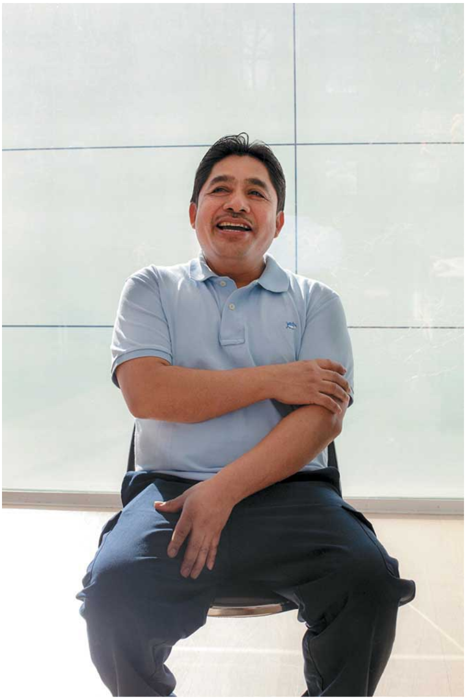
Fatigue in the body is the slow-moving drag that can accumulate from overuse and overextension of the body. Energy can then stagnate in the chest-, waist-, or hipline. Following are simple holds to relieve stagnation of the fatigue flow in these specific areas.

UPPER CHEST AND ARMS: treats both sides of the body



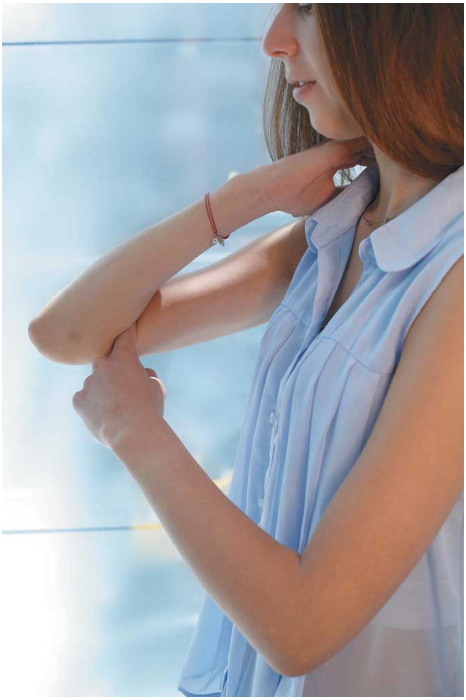
Place right hand on left upper arm (SEL High 19), left hand on right upper arm (SEL High 19).

BREATHING



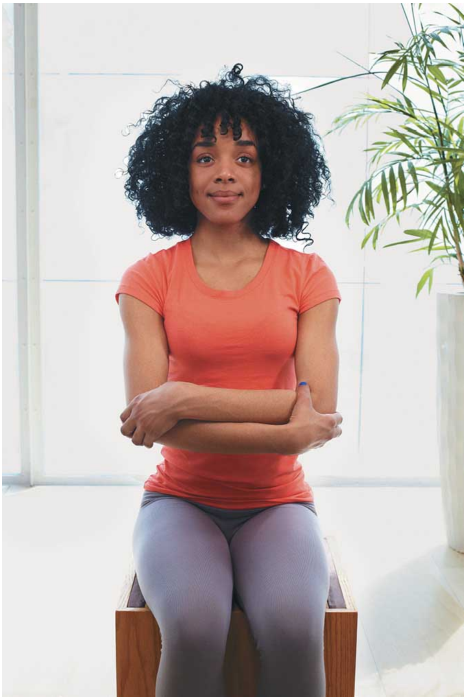
Place right hand on left upper arm (SEL High 19), left hand on right inner thigh (SEL High 1).

SHOULDER AND ARM: right flow illustrated



Place right hand on top of right shoulder blade (SEL 3), left hand in right elbow crease (SEL 19).

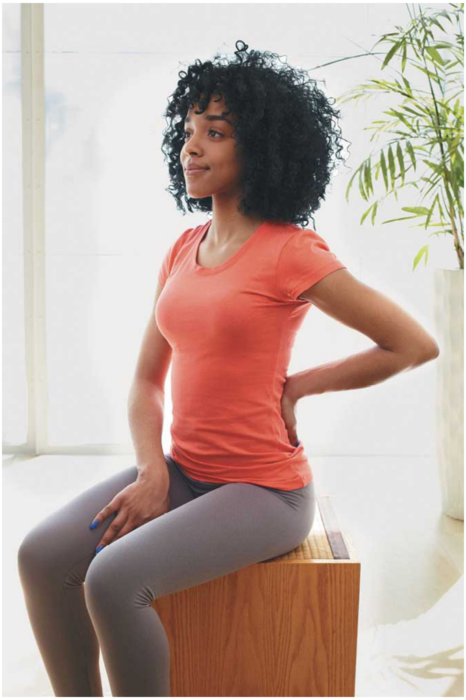
SOLAR PLEXUS: treats both sides of the body



Place right hand on left elbow (SEL 19), left hand on right elbow (SEL 19).

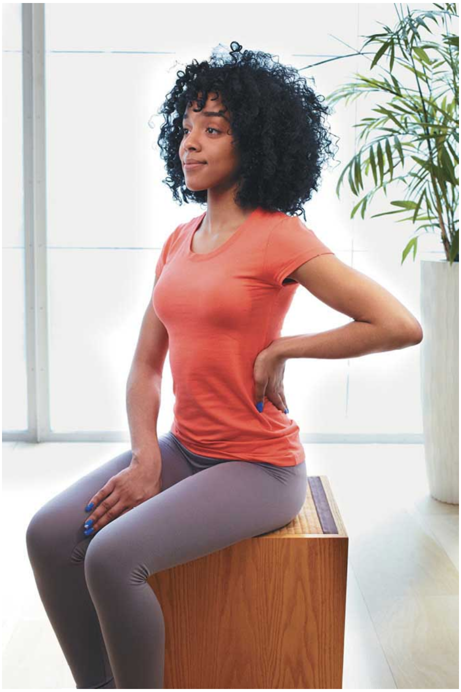
BACK

1



Place right hand on right upper thigh (SEL High 1), left hand on left lower back (SEL 2).

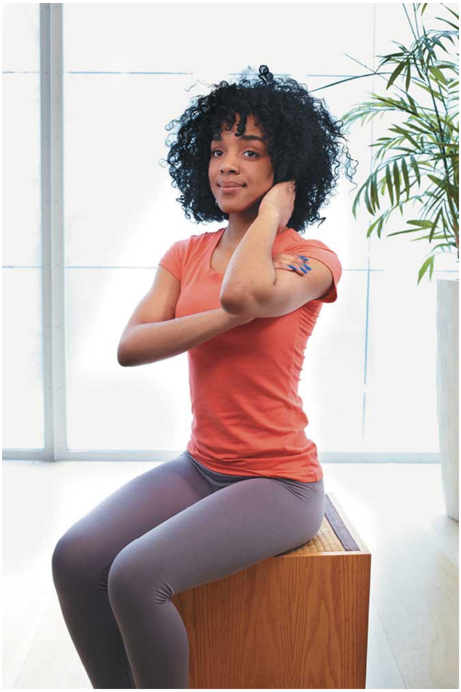
2



Move left hand to left middle of back (SEL 23).

WHAT IT HELPS: Bodily fatigue resulting from overuse and overextension of the body.

Stiff Neck

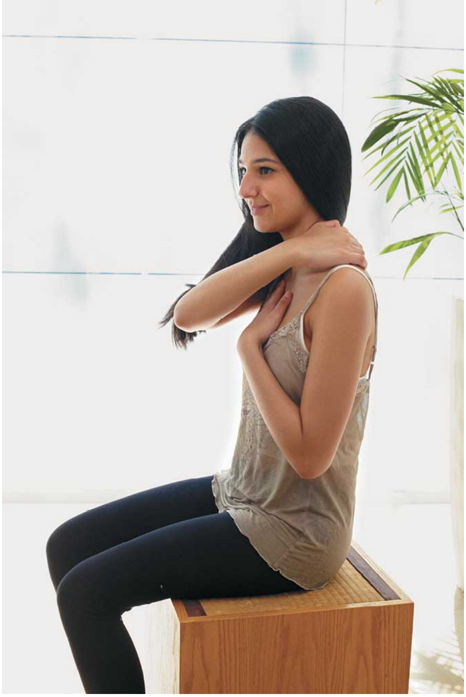


Place right hand on left upper arm (SEL High 19), left hand on left neck area, where you feel tension (SEL 12).

WHAT IT HELPS: This flow will help to release neck tension, whether due to stress or to trauma or accidents involving whiplash. Also helpful for headaches caused by tight muscles in the neck.

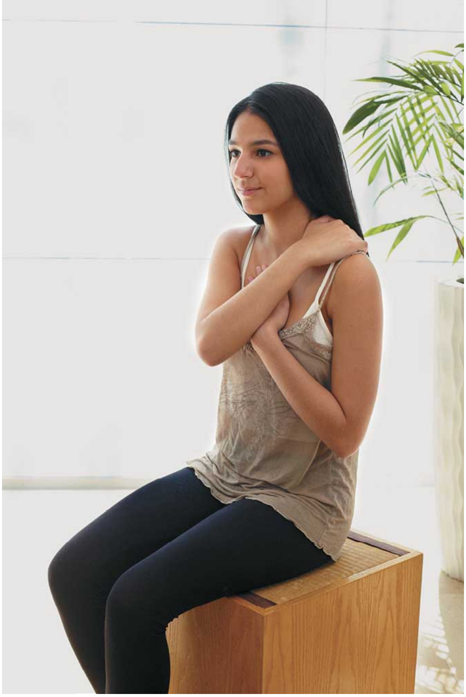
Flu and Viruses

1



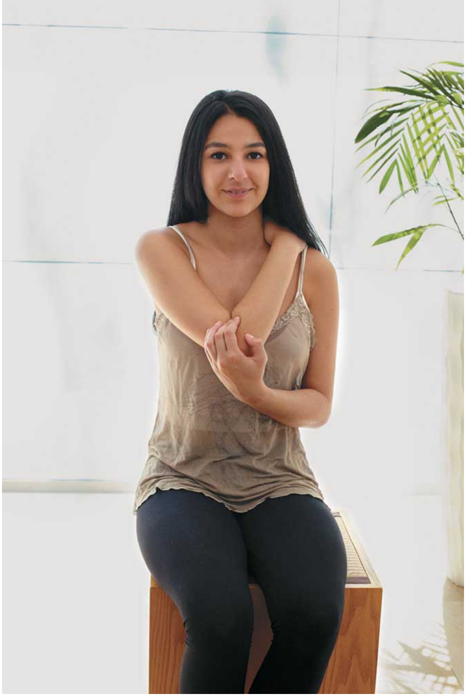
Place right hand on top of left shoulder blade (SEL 3), left hand below right collarbone (SEL 22). The right hand will remain on SEL 3 for the duration of the flow.

2



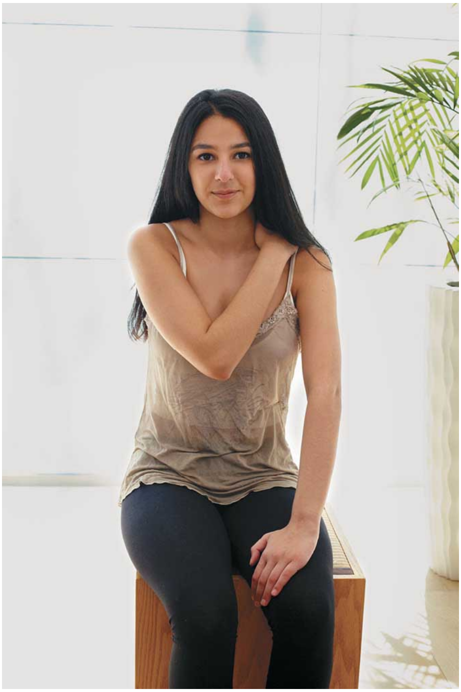
Move left hand to right middle of chest (SEL 13).

3



Move left hand to right elbow (SEL 19).

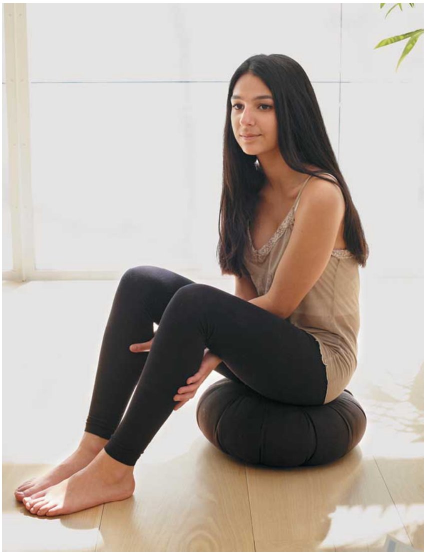
4



Move left hand to left knee (SEL 1).

WHAT IT HELPS: This flow is excellent for preventing and recovering from flu and viruses, and the location on the shoulder blade (SEL 3) is particularly key for immune system projects. As you become more attuned to your body, you may feel this location asking for help when you have a flu or virus, or an achy pain that will devolve into a cold or flu if not attended to. So give that side of the flow some extra love!

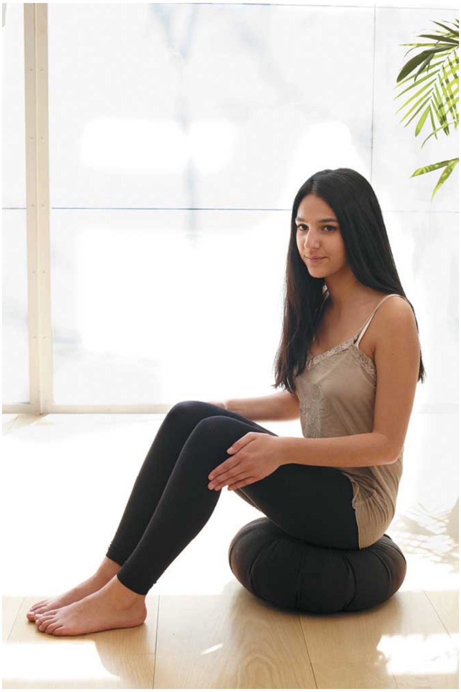
Skin Conditions: right flow illustrated



Place right hand on left calf and left hand on right calf, with fingers pointing down and palming the calves.

WHAT IT HELPS: Skin conditions from rashes and acne to burns. The position of the hands enables you to cover the entire surface of the calf, reaching a different energy line with each finger. To reverse flow, uncross your hands, placing right hand on right calf and left hand on left calf.

Body Thermostat and Muscle Function: treats both sides of the body

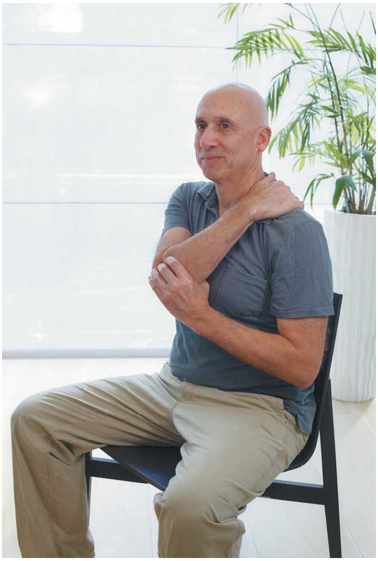


Move right hand to right outside of knee (SEL 8) and left hand to left outside of knee (SEL 8).

WHAT IT HELPS: Regulates body temperature and bolsters muscular function. The location on the outside of the left knee cools the body, while the right SEL has a warming quality; harmonize them simultaneously to help with regulation, or apply to an individual side as desired. When you are seated with crossed legs, observe which side of the SEL you naturally support with your other knee—it's always interesting to note our bodies' natural harmonizing instincts at work.

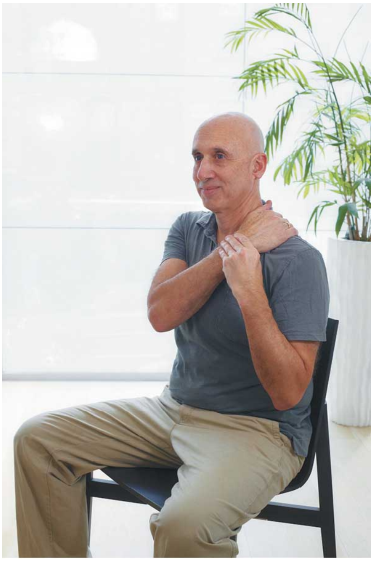
Carpal Tunnel and Joint Fatigue: right flow illustrated

1



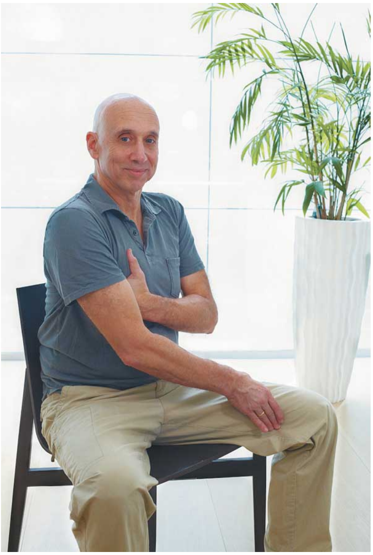
Place right hand on top of left shoulder blade (SEL 3) and left hand on right elbow (SEL 19).

2



Move left hand to right wrist area.

3

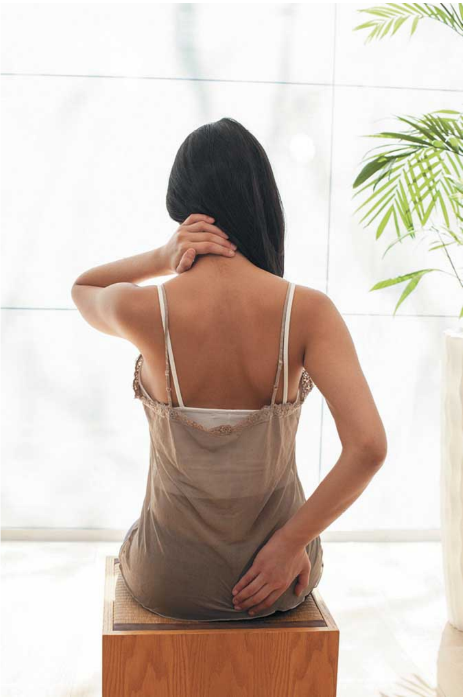


Move right hand to left inner thigh (SEL High 1), left hand to right outer shoulder blade (SEL 26).

WHAT IT HELPS: This three-step sequence on the shoulder joints is excellent for harmonizing arm, shoulder, elbow, and wrist projects, with the location on the inner thigh giving slow-moving (congested) energy an escape route. Feel for congestion in the SELs and hold until you feel a release.

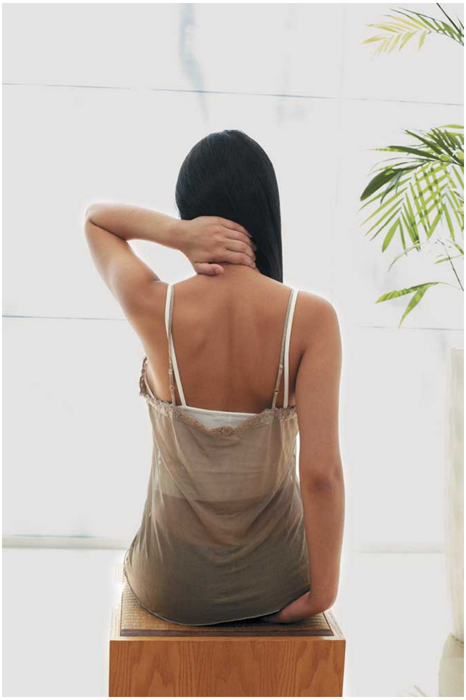
Headaches: right flow illustrated

1



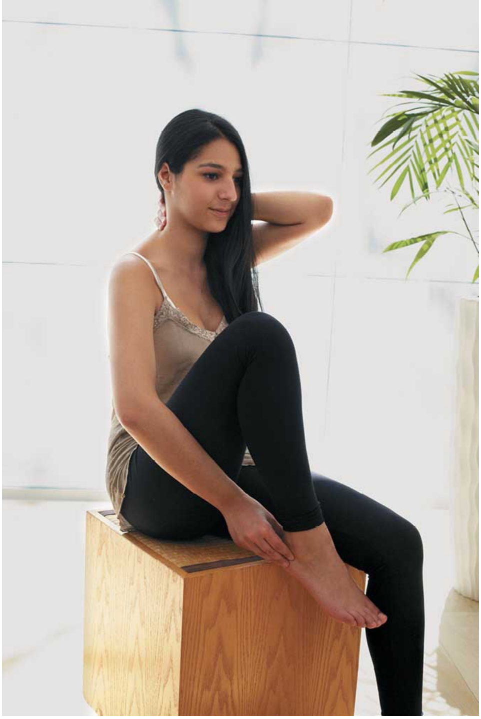
Place right hand on tailbone and left hand on right middle of neck (SEL 12).

2



Move right hand to right sit bone (SEL 25).

3



Move right hand to area beneath outer right anklebone (SEL 16).

WHAT IT HELPS: This quickie for the Bladder Flow helps energy that is stuck above the waist descend out of the head and down to the little toe. For frontal headaches, you can also hold the middle finger; to treat headaches centered at the back of the head, hold the thumb. For stress-related headaches, hold the little finger and/or SEL 17, at the outside of the wrist.

Chapter 10

The Symptom Encyclopedia

Though one of my primary goals in writing this book was to pass on a daily self-help practice that would help readers tune in to their bodies' underlying energetic needs, I'm also happy to be able to share some of the magical quick fixes in the Art of Jin Shin. The ultra-specific holds in this final chapter have been literal lifesavers for me countless times —sometimes in the case of a stranger on a street corner or a straphanger in a subway car, and, more than once, for myself. Back when my children were quite young, I had an allergic reaction to a raw hazelnut and felt a moment of panic as my throat began to close up. Beginning to feel dizzy and weak, I told my children, still under the age of six, to get deep into my inner right knee, where the Prime Mover (SEL 1) would connect into the Stomach Flow and open up the throat. They followed my instructions and, lo and behold, my airway opened right up. No more hazelnuts for me.

Many years ago I was walking down the street with my aunt Mimi, an old-school Dutch traditionalist with little interest in alternative healing practices. She was overcome with a sudden need to void her bowels, and there were no bathrooms in sight. I dug into her left lower back and the outer side of the back of her right knee, and the sense of urgency instantly vanished.

Jin Shin encounters with strangers have been so frequent that I sometimes feel the universe is pushing them into my path. Maybe the same will happen to you.

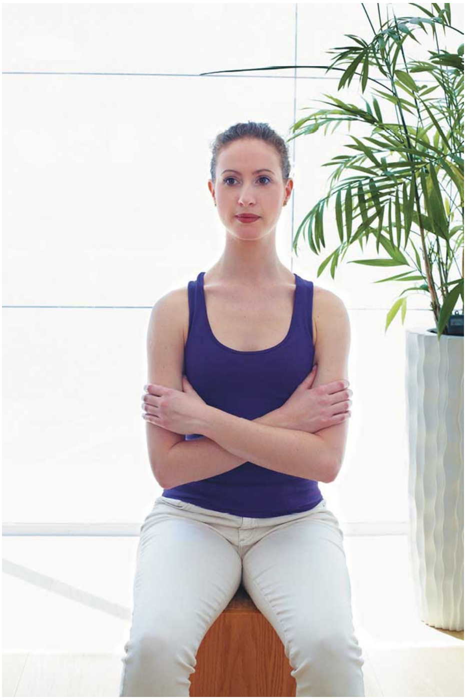
I hope you enjoy the benefits of a medicine cabinet fully stocked with nature's own prescription medicine. Your friends and family are likely to love your newly acquired Jin Shin skills, too.

Choosing Left or Right Sides for Flows and Finger Holds

How to decide which side of a flow to treat? Go to the side that seems to be in more pressing need, where the relevant SELs feel more tender or full, while keeping in mind that the energy will always find its way. Usually, reversing the instructions from left to right will simply help the other side of the body. Some of the flows, where arms are crossed or holding mirror-image positions, treat both sides of the body equally. In a few cases, however, where noted, you'll find that one side of the flow tackles one kind of symptom while the other tends to its opposite (as in the case of constipation and diarrhea).

Along with instructions for flows, I've also included an even quicker alternate option in the form of a finger hold.

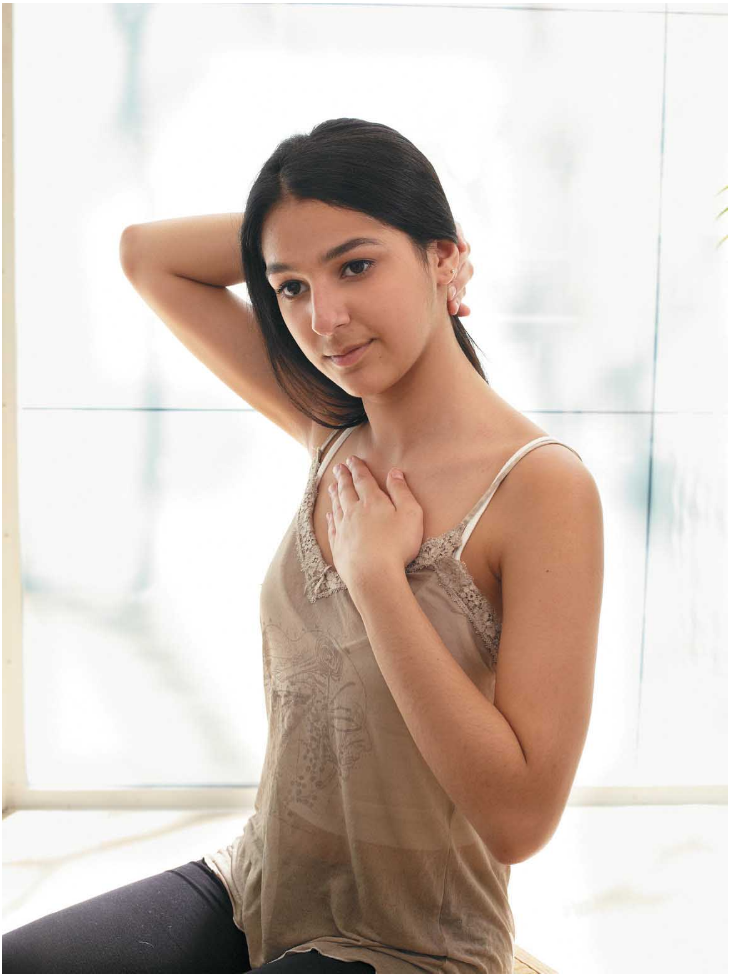
Allergies (Ring Finger)



Place right hand on left upper arm (SEL High 19) and left hand on right upper arm (SEL High 19).

WHAT IT HELPS: Clears the chestline and harmonizes the lung energy, aiding with seasonal allergies such as runny nose, wheezing, and chest congestion.

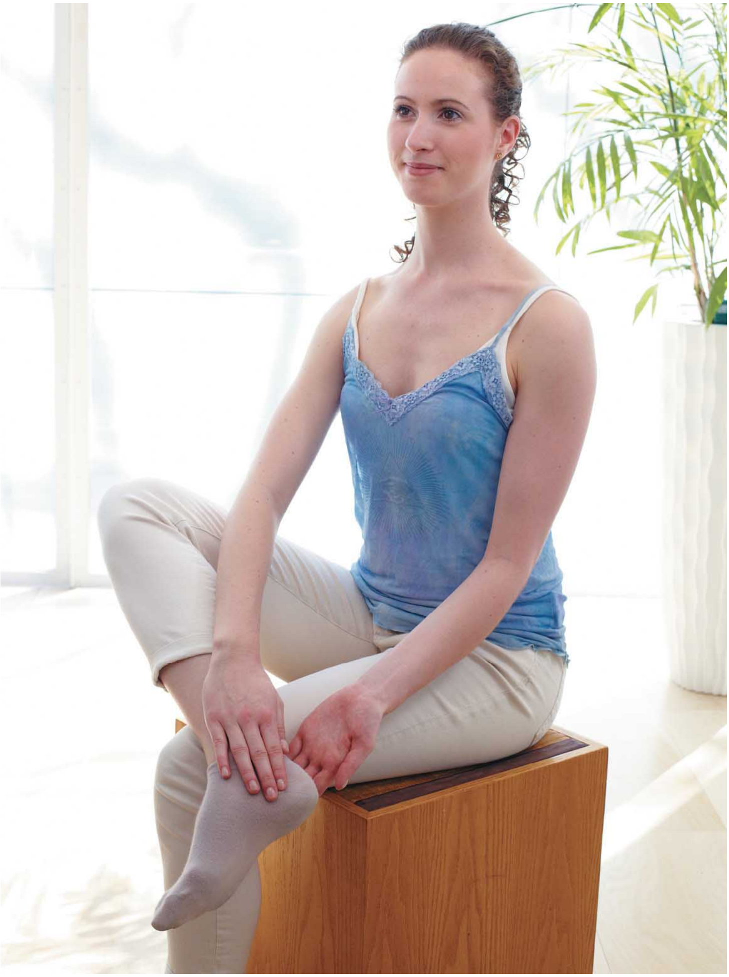
Anger (Middle Finger)



Place right hand on left base of head (SEL 4) and left hand below right collarbone (SEL 22).

WHAT IT HELPS: This quickie, the first step of the Liver Flow, allows anger to melt away. Holding the middle finger—the very same finger many of us tend to raise when we are angry—while breathing is also great for temper tantrums.

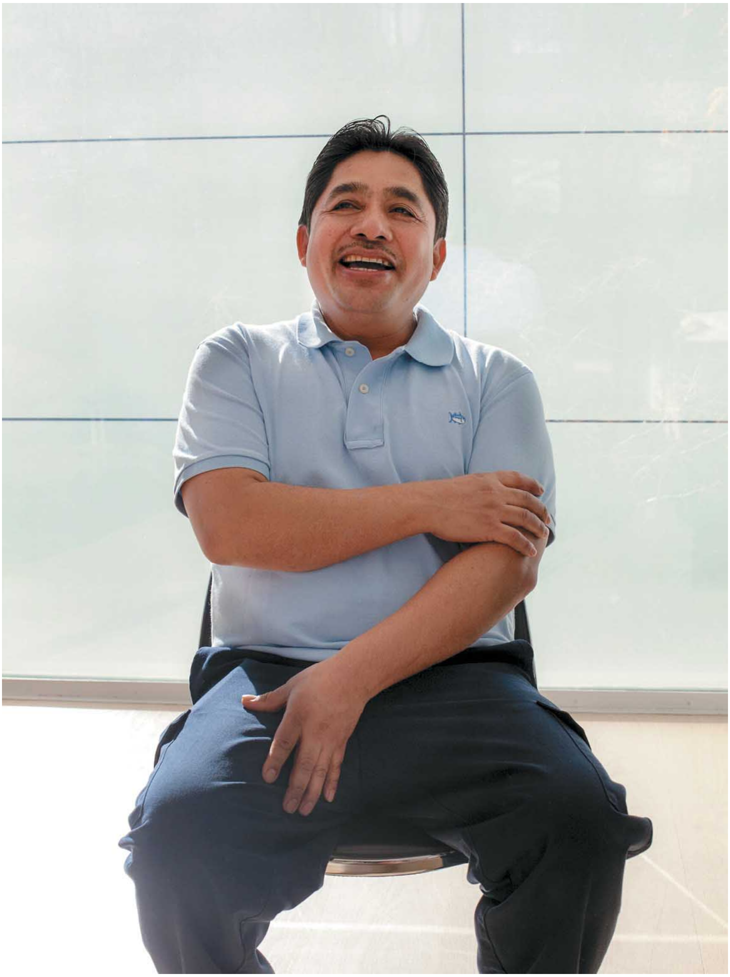
Arthritis (Little Finger)II



Place right hand beneath inside of right anklebone (SEL 5) and left hand beneath outer right anklebone (SEL 16).

WHAT IT HELPS: Pain and inflammation in the joints, along with deep bodily fatigue.

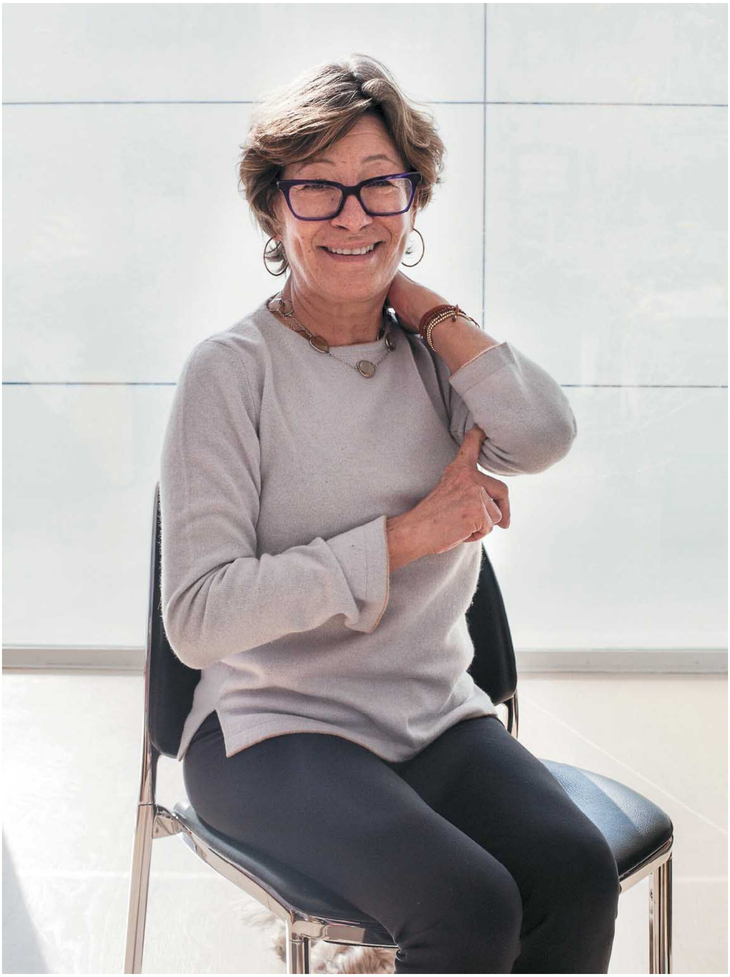
Asthma (Ring Finger)



Place right hand on left upper arm (SEL High 19) and left hand on inside of right thigh (SEL High 1).

WHAT IT HELPS: This quickie helps to open up the lungs and clear the chest. The SEL on the upper arm opens up the chestline, while the SEL on the thigh creates an escape route for the congestion.

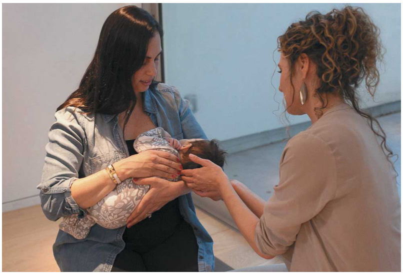
Autoimmune Projects (Palm)



Place right index finger in left elbow crease (SEL 19) and left hand on top of left shoulder (SELs 11 and 3).

WHAT IT HELPS: A quickie for the General Fatigue Flow, this helps conditions such as Lyme disease, lupus, multiple sclerosis, and rheumatoid arthritis by balancing the lymphatic system.

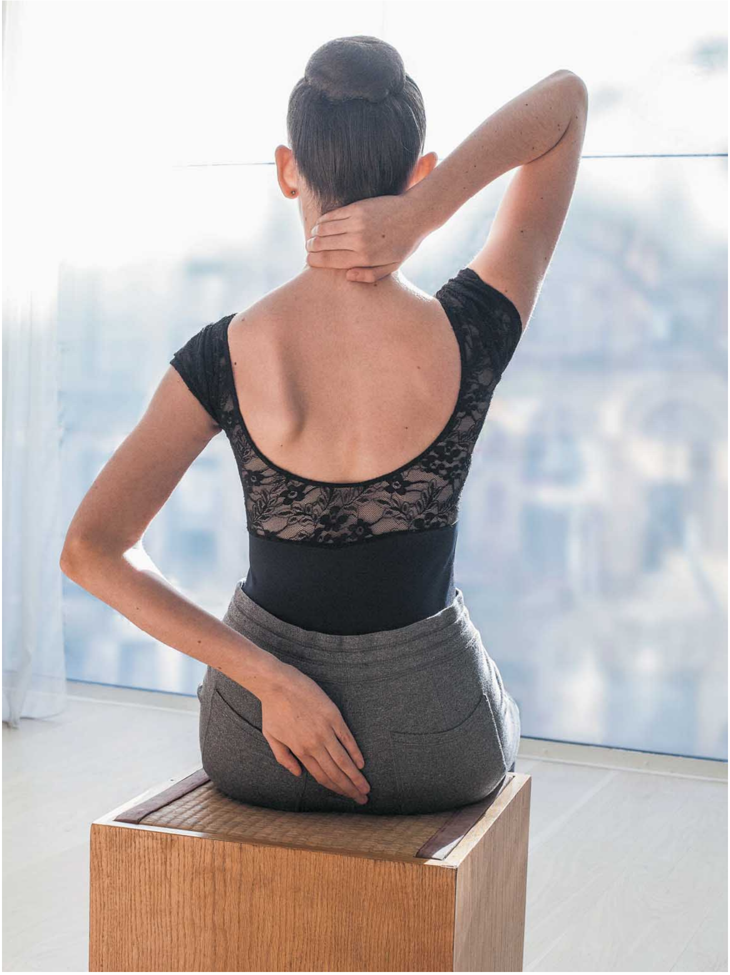
Babies (Thumb)



Place right hand on bottom of left shoulder blade (SELs 9 and 26) and left hand on right lower back (SEL 2).

WHAT IT HELPS: An all-purpose flow for babies (crying, upset stomach, etc.), the hold complements the natural breastfeeding position—making it a perfect option for multitasking! Hold SEL 26, on the bottom of the shoulder blade, with your thumb, reaching to the outside of the shoulder blade; SEL 9, with your fingers. Fittingly, the complementary finger hold is the thumb, which babies instinctively suckle for some self-soothing Jin Shin.

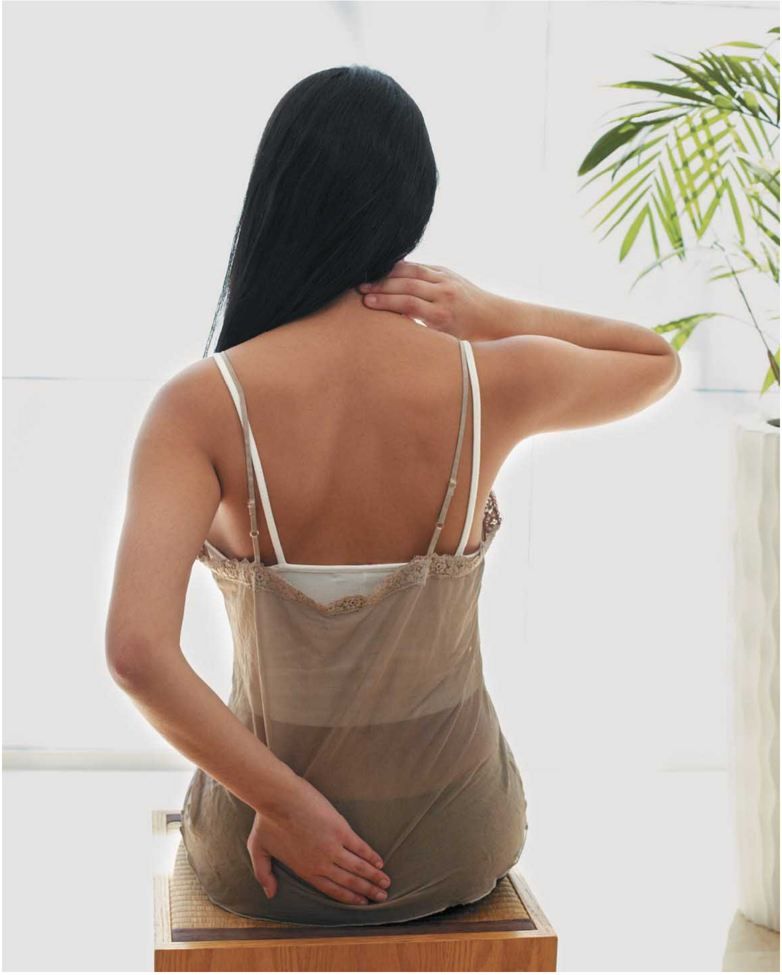
Back Pain (Index Finger)



Place right hand on left middle of neck (SEL 12) and left hand on tailbone.

WHAT IT HELPS: The first step of the Bladder Flow, which flows in three lines down the back, this quickie eases back pain, which is often related to fear and can be harmonized by using the full flow.

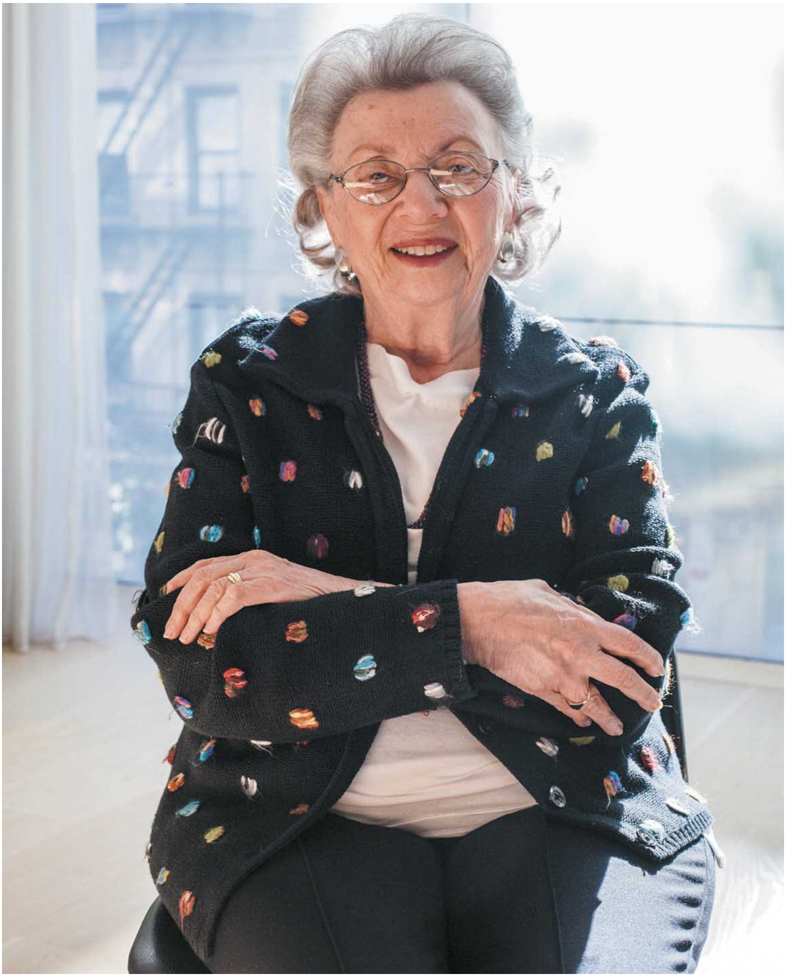
Bed-wetting (Index Finger)III



Place right hand on right middle of neck (SEL 12) and left hand on tailbone.

WHAT IT HELPS: Opening up the bladder line to help balance the containment or free flow of bladder function. Bed-wetting is often related to the emotion of fear, which can be harmonized by using the full Bladder Flow on page 68.

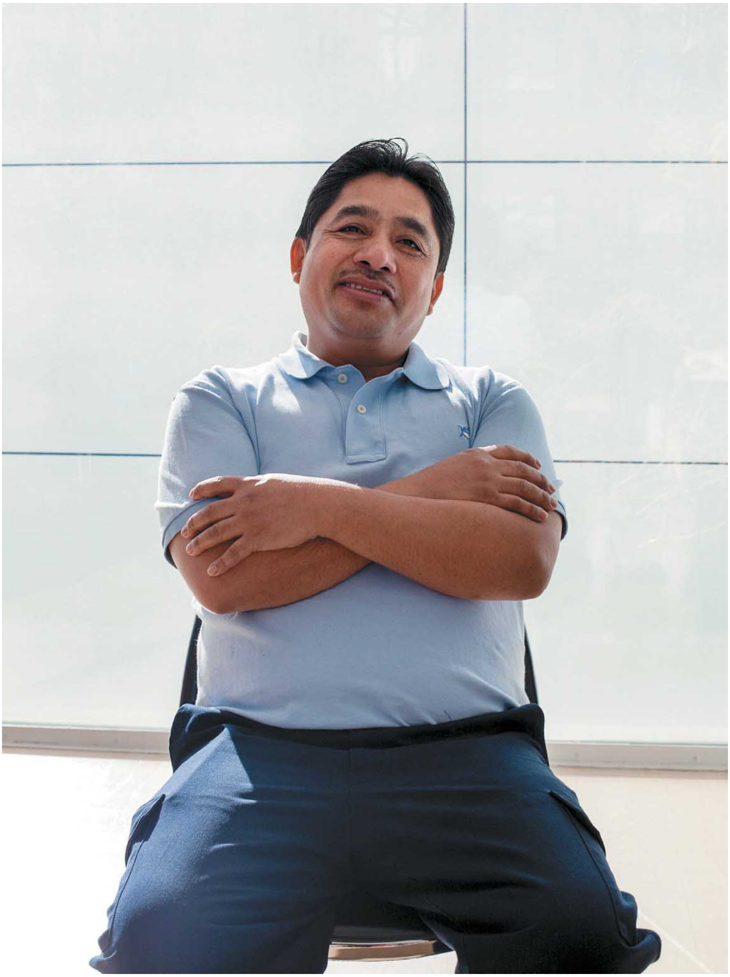
Bladder Infection (Index Finger)IV



Place right hand on left elbow (SEL 19) and left hand on right elbow (SEL 19).

WHAT IT HELPS: The self-help fix for SEL 9, located on the Bladder Flow, in a difficult-to-reach location between the shoulder blades, the elbow points help clear up bladder infections.

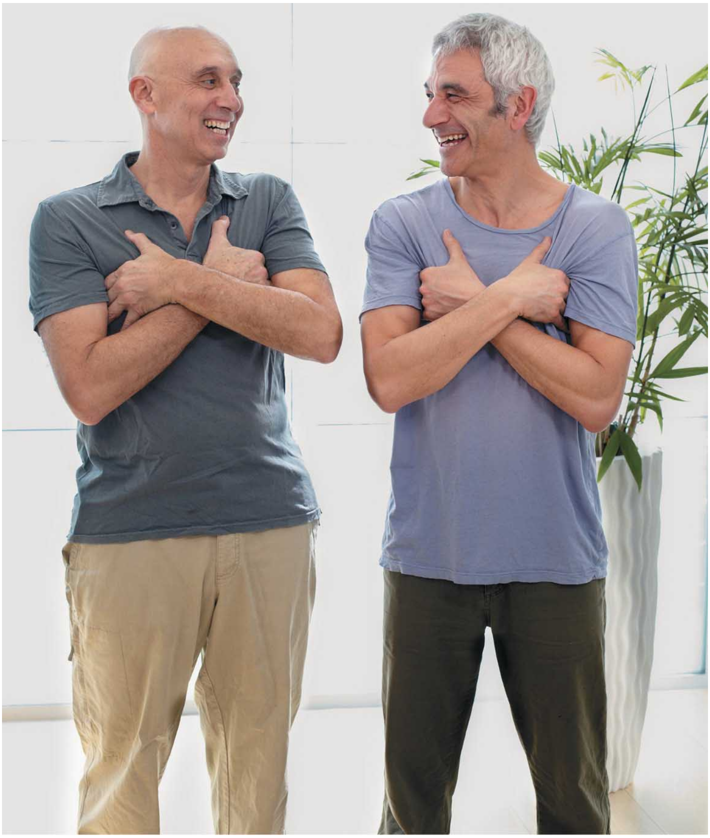
Blood Pressure (Index Finger)



Place right hand on left upper arm (SEL High 19) and left hand on right upper arm (SEL High 19).

WHAT IT HELPS: This quickie harmonizes the heart function energy and opens up the chestline, balancing the speed and strength of your blood circulation.

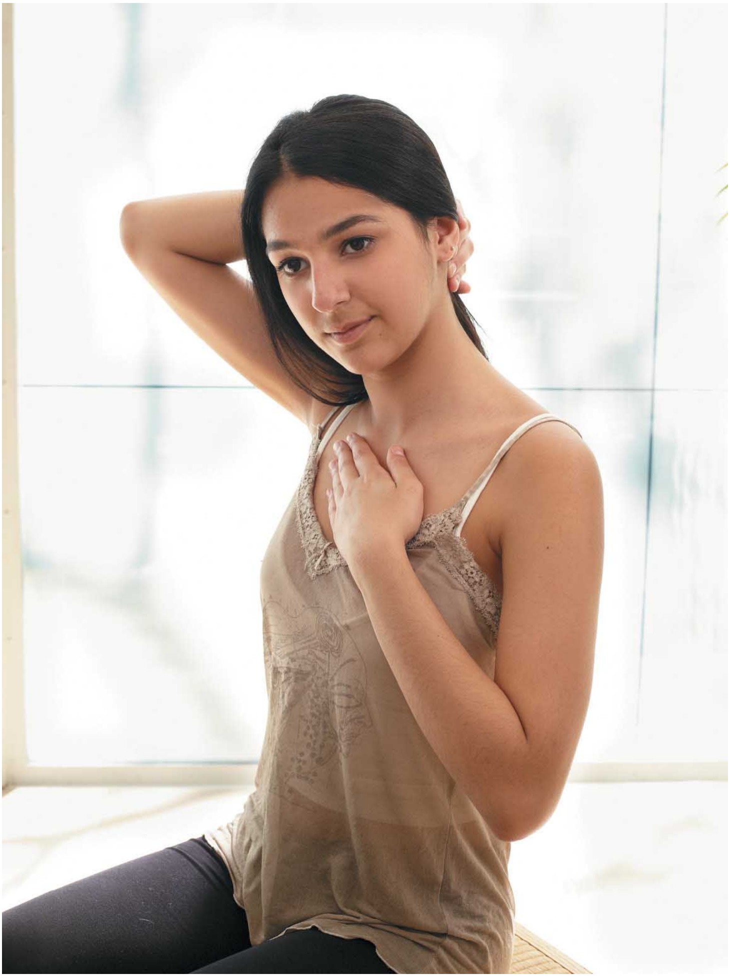
Bones (Little Finger)



As if giving yourself a hug, reach beneath left armpit to place right fingertips on outer left bottom of shoulder blade (SEL 26), resting right thumb below left collarbone (SEL 22). Mirror these positions on the left, placing left fingertips on outer right bottom of shoulder blade (SEL 26) and left thumb below right collarbone (SEL 22).

WHAT IT HELPS: The position on the edge of the shoulder blade helps to strengthen the skeletal system and bones, while the collarbone location helps the thyroid, which is responsible for calcium absorption.

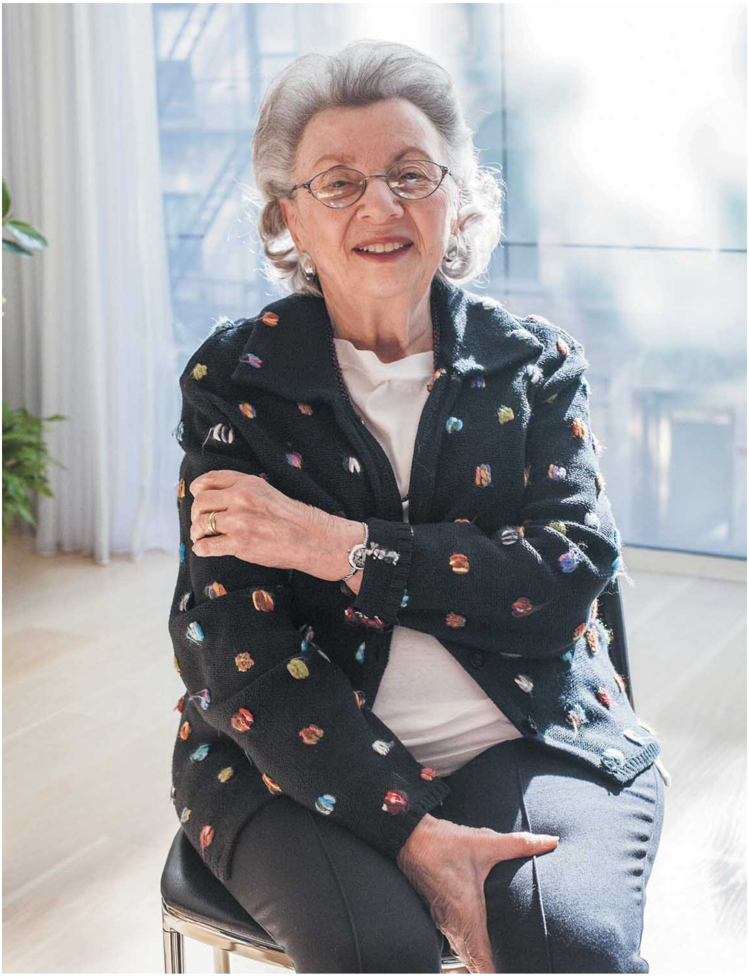
Brain (Middle Finger)



Place right hand on left base of head (SEL 4) and left hand below right collarbone (SEL 22).

WHAT IT HELPS: Helpful for any issues involving the brain, the first step of the Liver Flow is a useful complementary tool for anyone recovering from a concussion or for brain development.

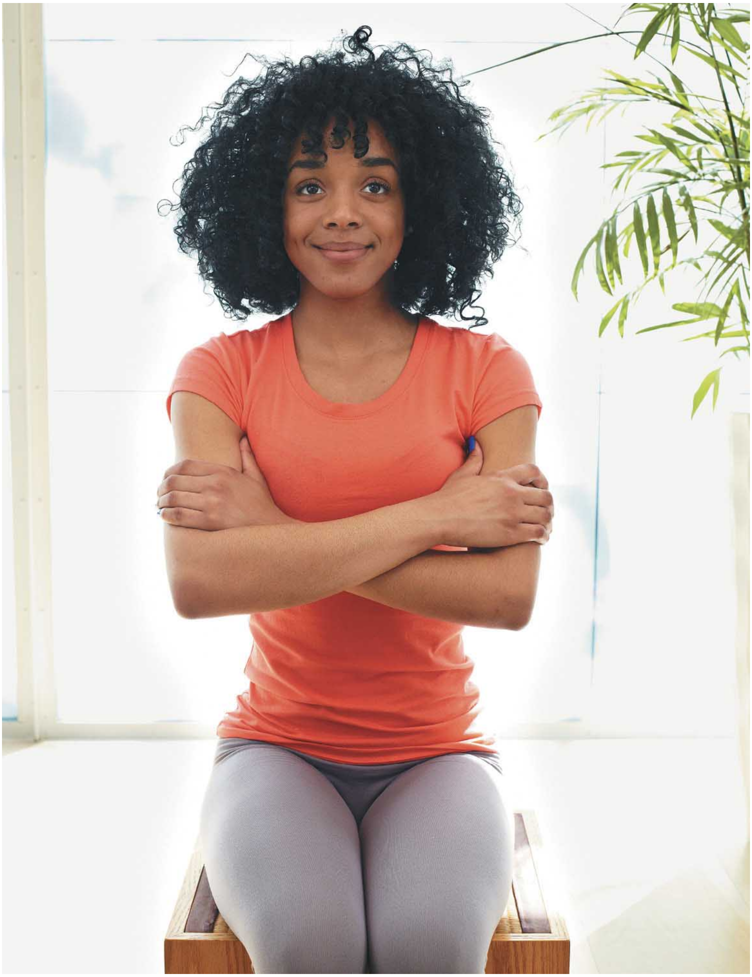
Breast (Index Finger)



Place right hand on left inside thigh (SEL High 1) and left hand on right upper arm (SEL High 19).

WHAT IT HELPS: Any accumulations in the breasts. According to Mary Burmeister, applying this flow three times a day for twenty minutes over a three-week period will clear any breast project. Apply to the upper arm on the same side as the project, with the SEL on the thigh opposite the side in need.

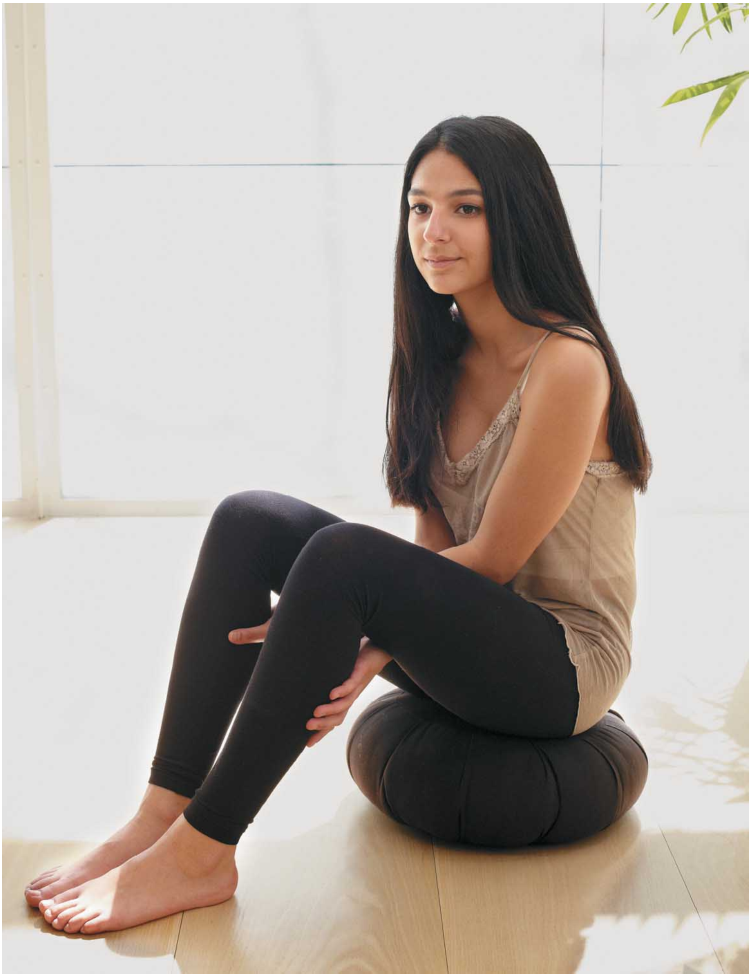
Breathing (Ring Finger)v



Place right hand on left upper arm (SEL High 19) and left hand on right upper arm (SEL High 19).

WHAT IT HELPS: This quickie will open up the chestline and help the lungs, allowing for easy, deeper breathing while relieving any chest congestion.

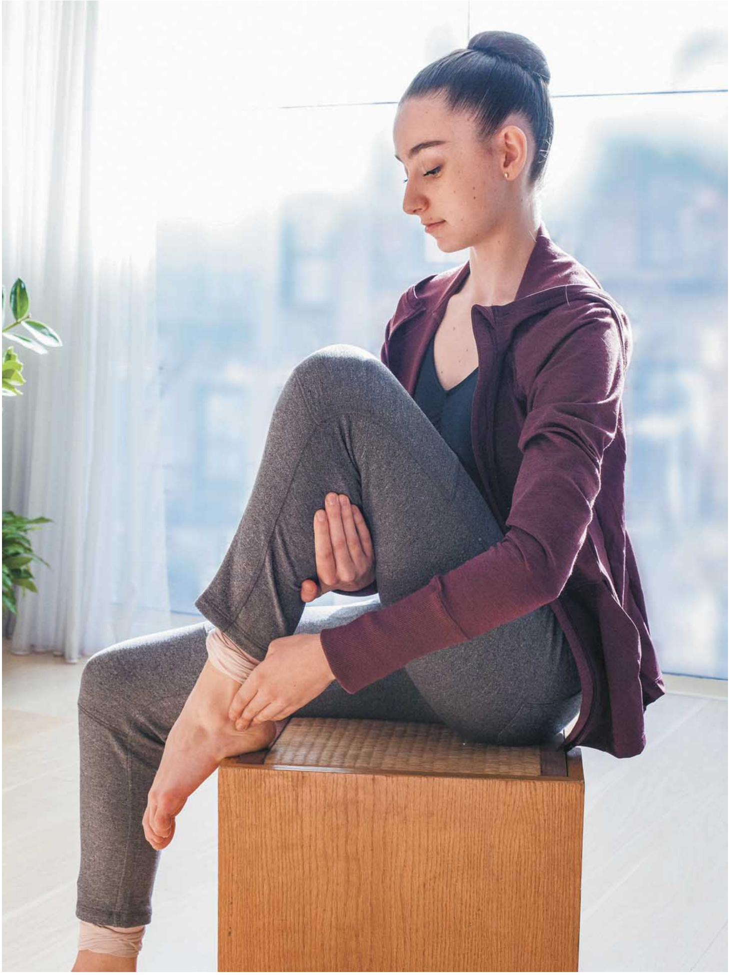
Burns (Thumb)VI



Place right hand on left calf, left hand on right calf, fingers pointing down and palming the calves.

WHAT IT HELPS: Repairing burn trauma, helpful as first aid for minor burns and for patients recovering from medical treatment for serious burns.

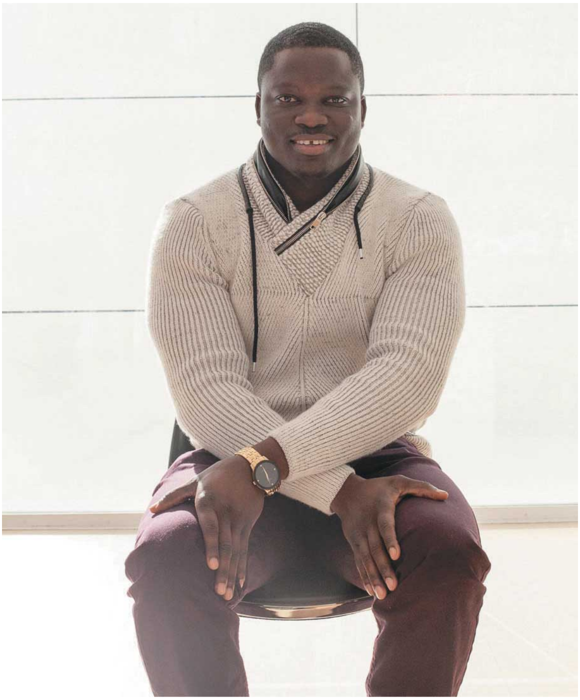
Chest (Index Finger)



Place right hand on upper left calf below outside of knee (SEL 8) and left hand below outer left anklebone (SEL 16).

WHAT IT HELPS: This special little flow helps to open up the chest, allowing stuck energy to move down and facilitating deep breathing while aiding with projects such as asthma, chronic cough, and bronchitis.

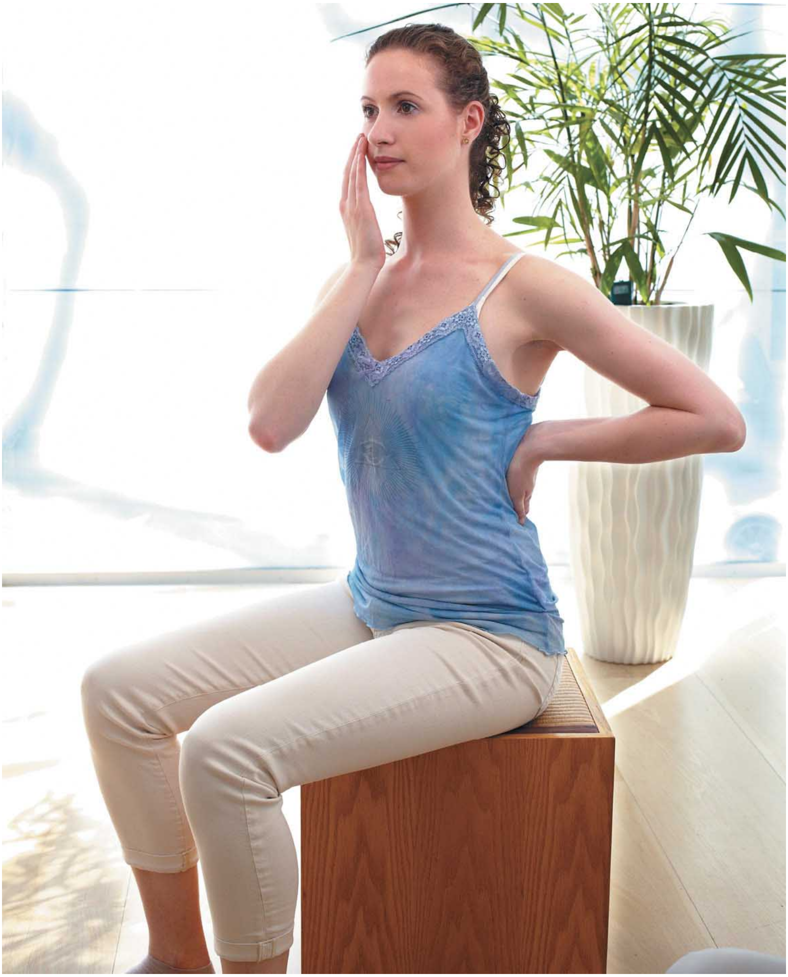
Choking (Thumb)VII



Place right hand inside left knee (SEL 1) and left hand inside right knee (SEL 1).

WHAT IT HELPS: An adjunct to the Heimlich Maneuver, this emergency first-aid hold will open up the throat and bring up the stuck piece of food or object causing the obstruction. When using in an emergency situation, apply strongly, adding much more pressure to the SEL than you normally would when practicing Jin Shin.

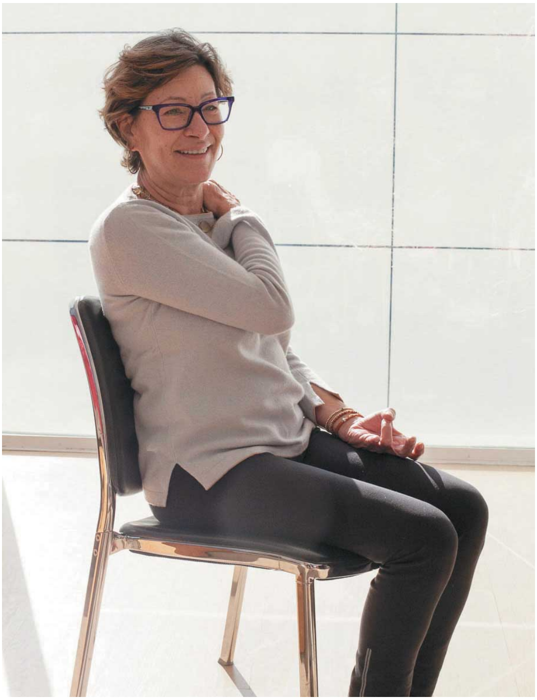
Cholesterol (Index Finger)VIII



Place right hand on right cheekbone (SEL 21) and left hand on left middle of back (SEL 23).

WHAT IT HELPS: A quickie for the Stomach Flow, this hold aids in the flushing of cholesterol by facilitating the exhale and aiding in the letting go of any accumulations in the body.

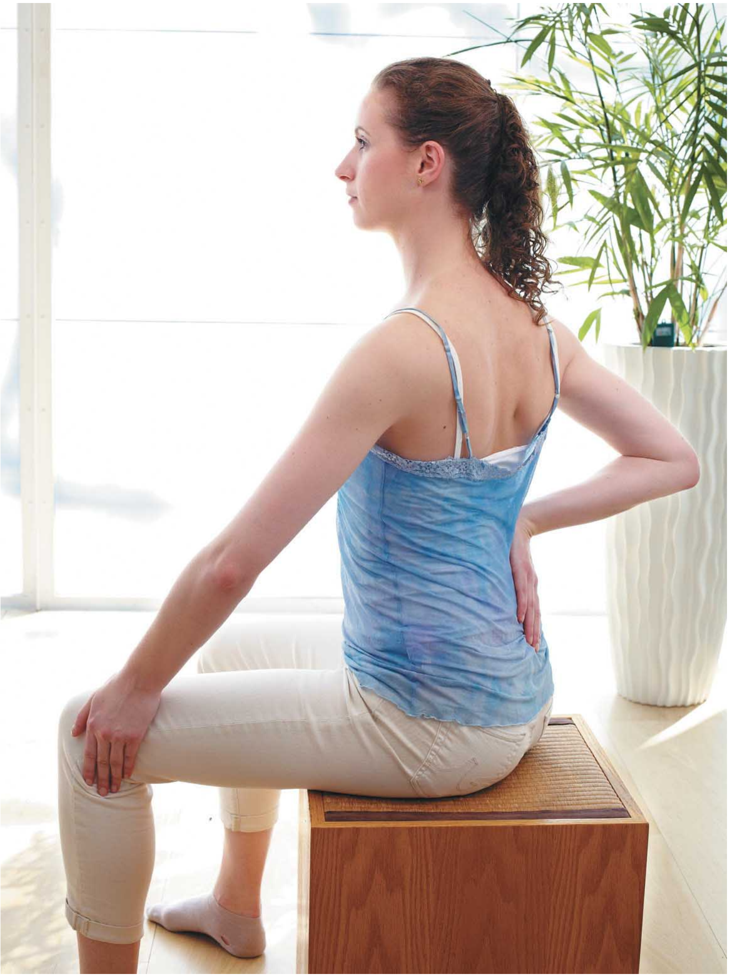
Colds (All Fingers)



Place right hand on top of left shoulder blade (SEL 3), then hold left thumb over each left fingernail, beginning with the little finger.

WHAT IT HELPS: The key to the immune system, the point at the top of the shoulder blade bolsters your body's ability to fight off and recover from ailments like the common cold, while holding each of the fingers brings all of the organ functions up to speed. Apply to the side of the SEL that feels tighter (more congested) to you.

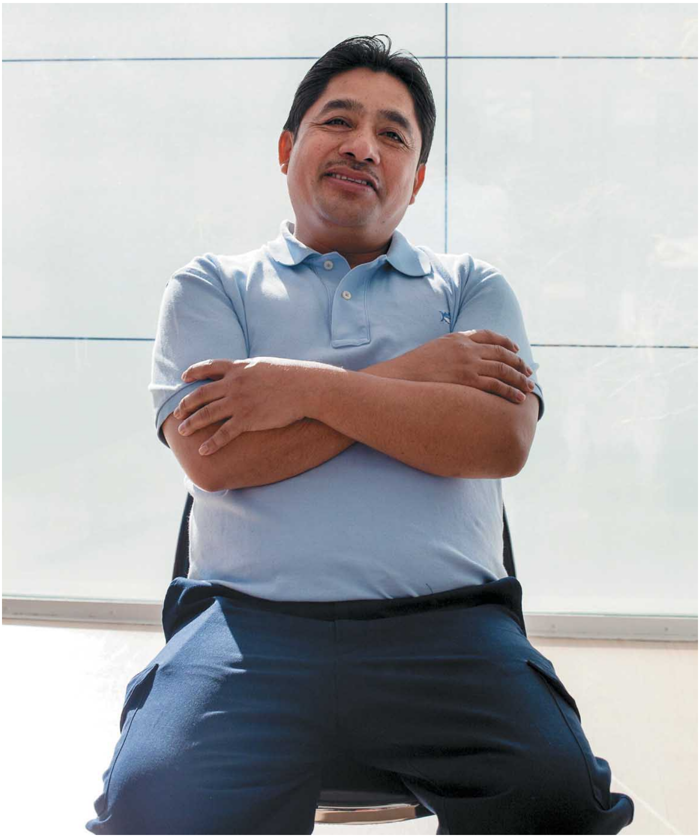
Constipation (Index Finger)



Place right hand on right lower back (SEL 2) and left hand on outer left knee (SEL 8).

WHAT IT HELPS: Works on the pelvic line, allowing your abdomen and intestines to relax and encouraging elimination. Reverse for diarrhea, page 143.

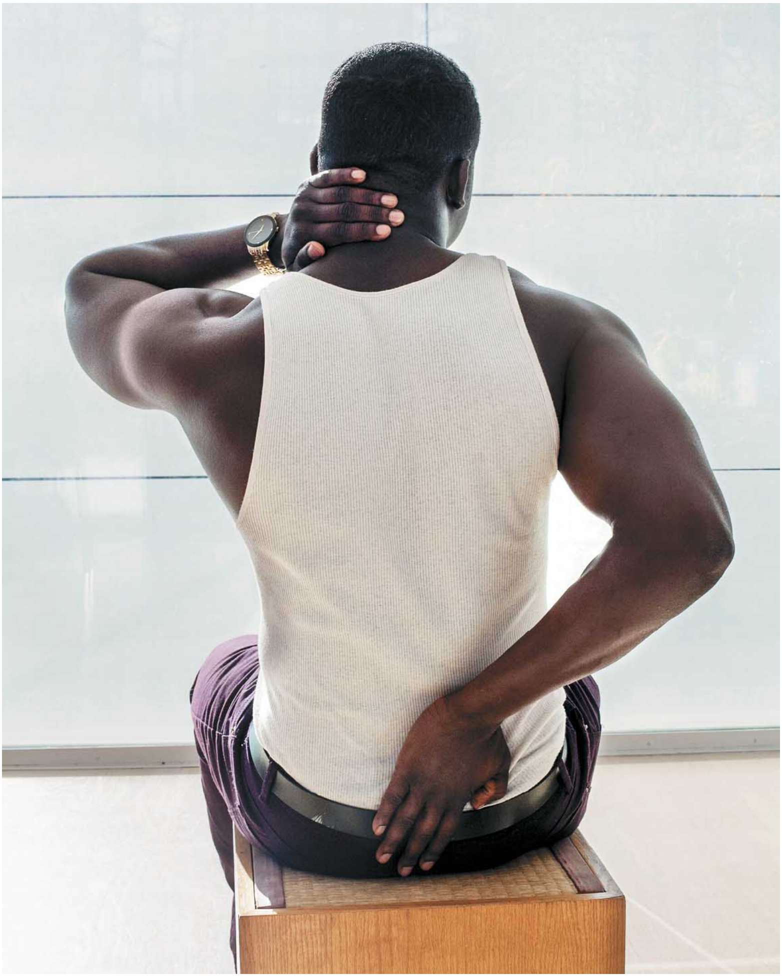
Cough (Index Finger)IX



Place right hand on left upper arm (SEL High 19) and left hand on right upper arm (SEL High 19).

WHAT IT HELPS: Holding the upper arms connects into the lung function pathway, helping to clear the lungs and loosening up excess phlegm so that it can be released by coughing. You can place your fingers on the backs of the upper arms, thumbs on the insides of the upper arms, in order to cover additional energetic ground.

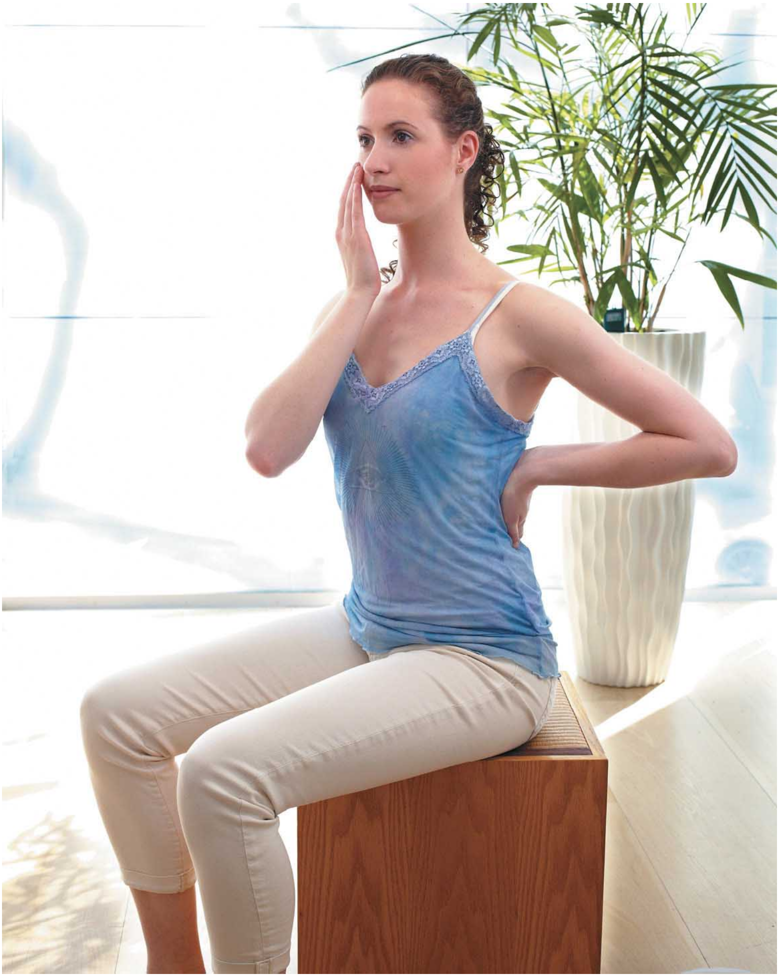
Depression (Index Finger)x



Place right hand on tailbone and left hand on right middle of neck (SEL 12).

WHAT IT HELPS: The first step of the Bladder Flow, this quickie brings the energy down out of the face and head. In dealing with recurring emotional and psychological issues, moving energy that is stuck in the head down to below the waist is essential.

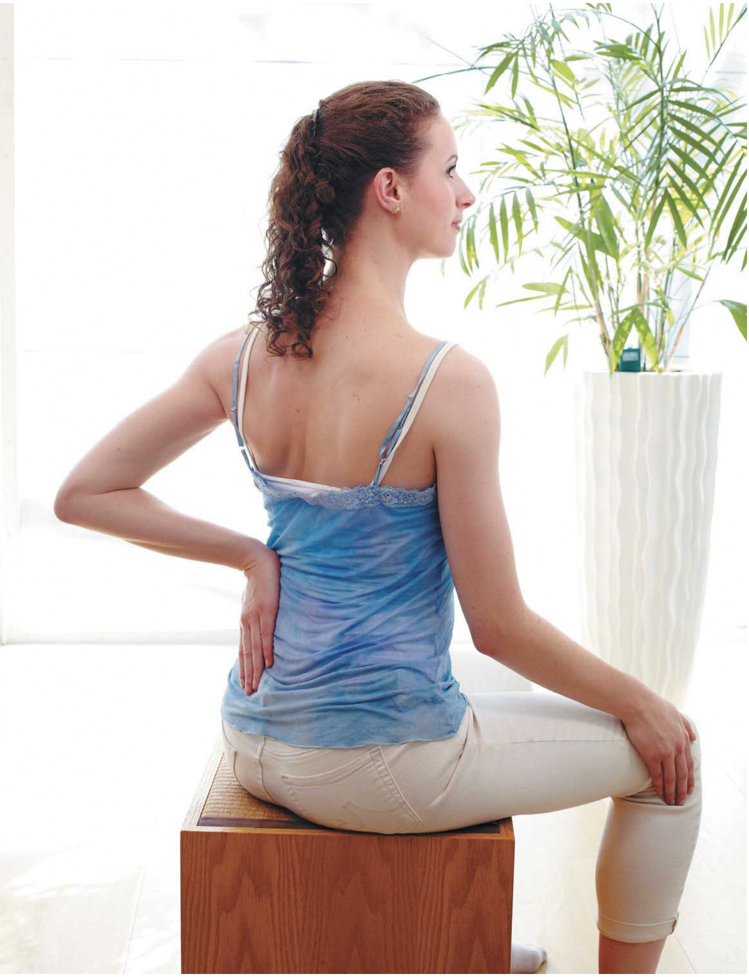
Diabetes (Thumb)[XI]



Place right hand on right cheekbone (SEL 21) and left hand on left middle of back (SEL 23).

WHAT IT HELPS: This quickie for the Stomach Flow helps balance the sugars in your digestive system and blood, harmonizing digestion on both the physical and mental plane.

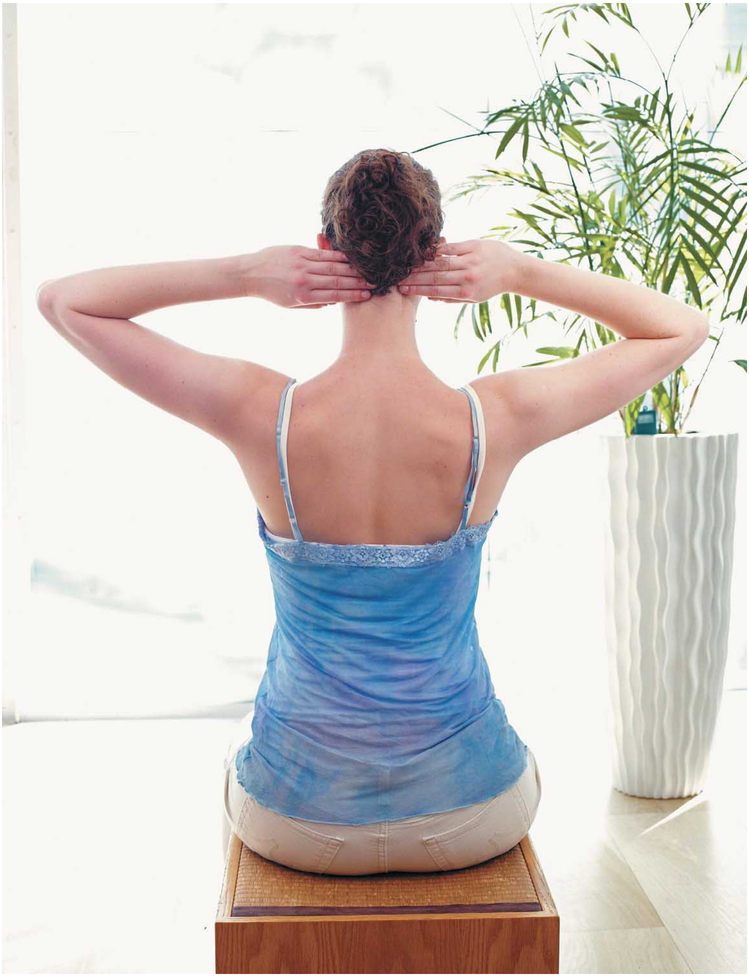
Diarrhea (Index Finger)



Place right hand on outside of right knee (SEL 8) and left hand on left lower back (SEL 2).

WHAT IT HELPS: All SELs on the left side of the body help to “build”—as does the location on the lower back, which will help reduce looseness during bowel movements. The location on the outside of the right knee will help to clear the pelvic area and abdomen, harmonizing elimination. Reverse for constipation, page 139.

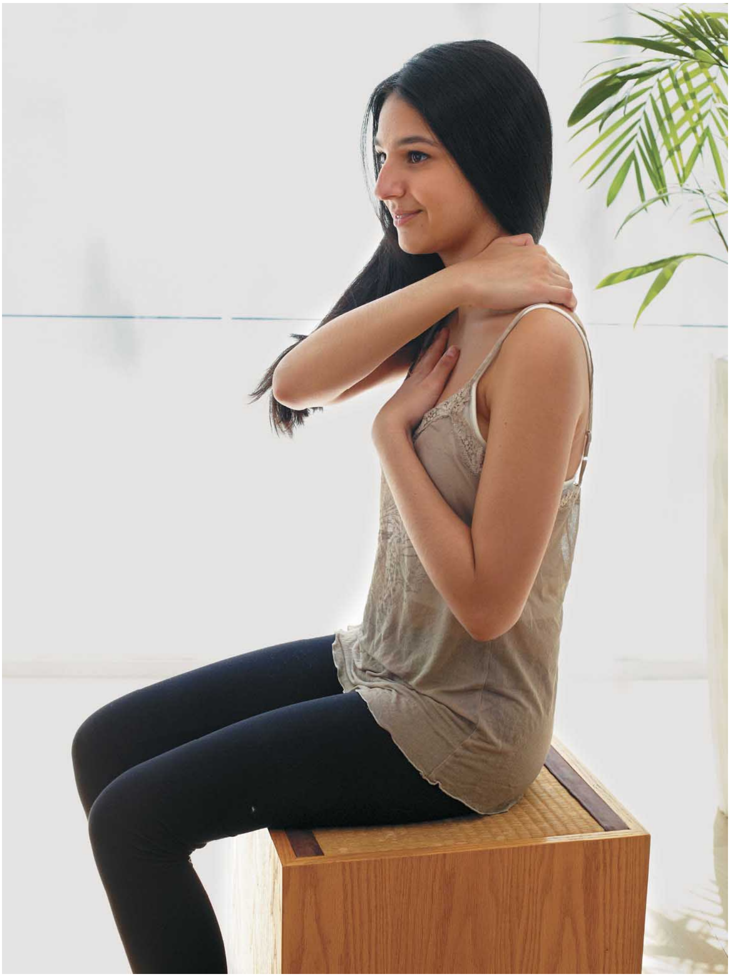
Dizziness (Palm)



Place right hand on right base of head (SEL 4) and left hand on left base of head (SEL 4).

WHAT IT HELPS: The name or “universal meaning” of the fourth Safety Energy Location is “The Window,” a spot thought to bridge the gap between consciousness and unconsciousness, or the spiritual and the physical realms. The left side of the location helps the head, while the right tends to the body.

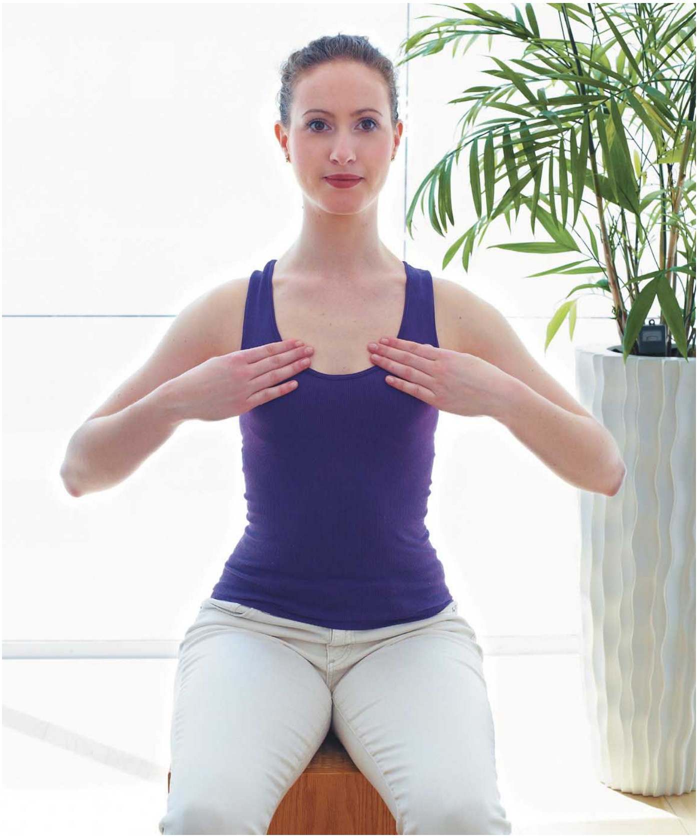
Earache (Little Finger)



Place right hand on top of left shoulder (SEL 11) and left hand below right middle of chest (SEL 13).

WHAT IT HELPS: Part of the Small Intestine Flow, this hold circulates energy through the ear, helping to relieve earaches. For some airborne RX and for discomfort while flying, hold the little fingers until you feel your ears pop open.

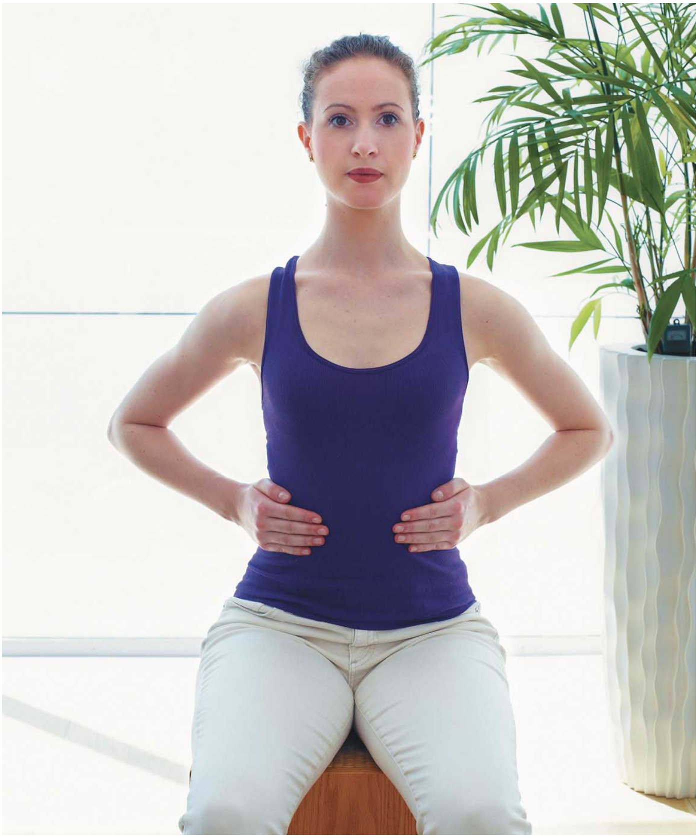
Eating Disorder: Anorexia (Index Finger)XII



Place right hand on right middle of chest (SEL 13) and left hand on left middle of chest (SEL 13).

WHAT IT HELPS: Because anorexia provides a false sense of control, it is frequently used as a form of emotional suppression. A key location for emotional balance, this area on the chestline helps promote the free flow of feelings while also balancing appetite.

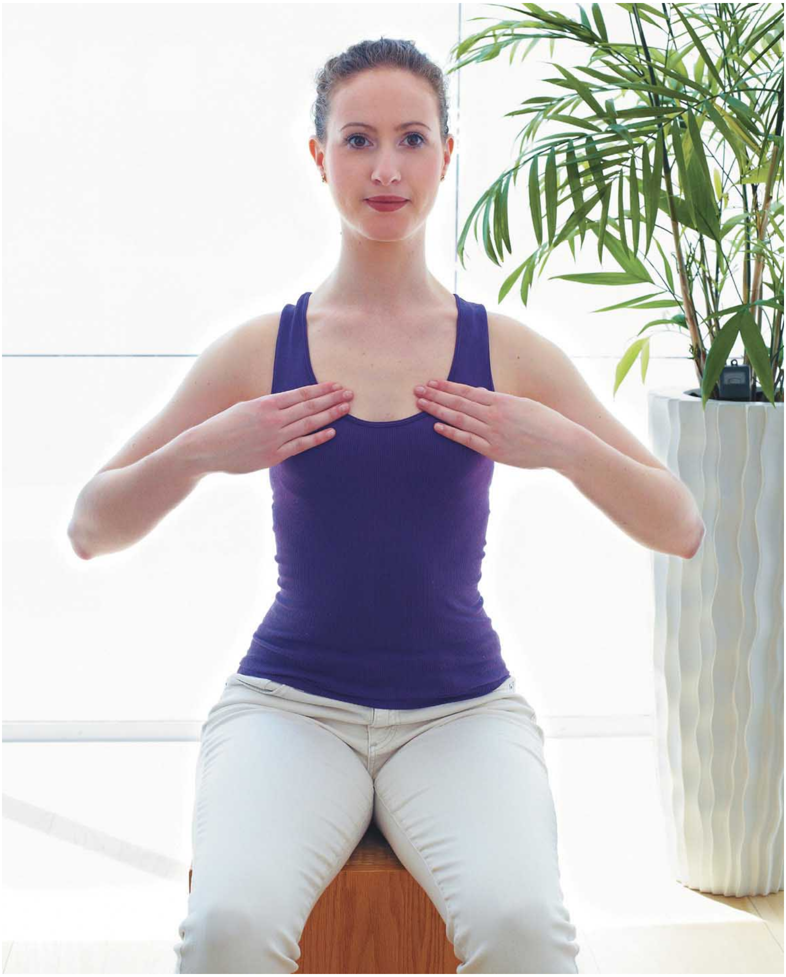
Eating Disorder: Bulimia (Thumb)[XIII]



Place right hand under right base of rib cage (SEL 14) and left hand under left base of rib cage (SEL 14).

WHAT IT HELPS: Helping to balance the waistline, which is responsible for our digestive system and for gaining “control in our life,” a function of the mind related to waistline projects. When harmonizing these locations, we can let go of the false sense of control afforded by destructive habits such as bulimia.

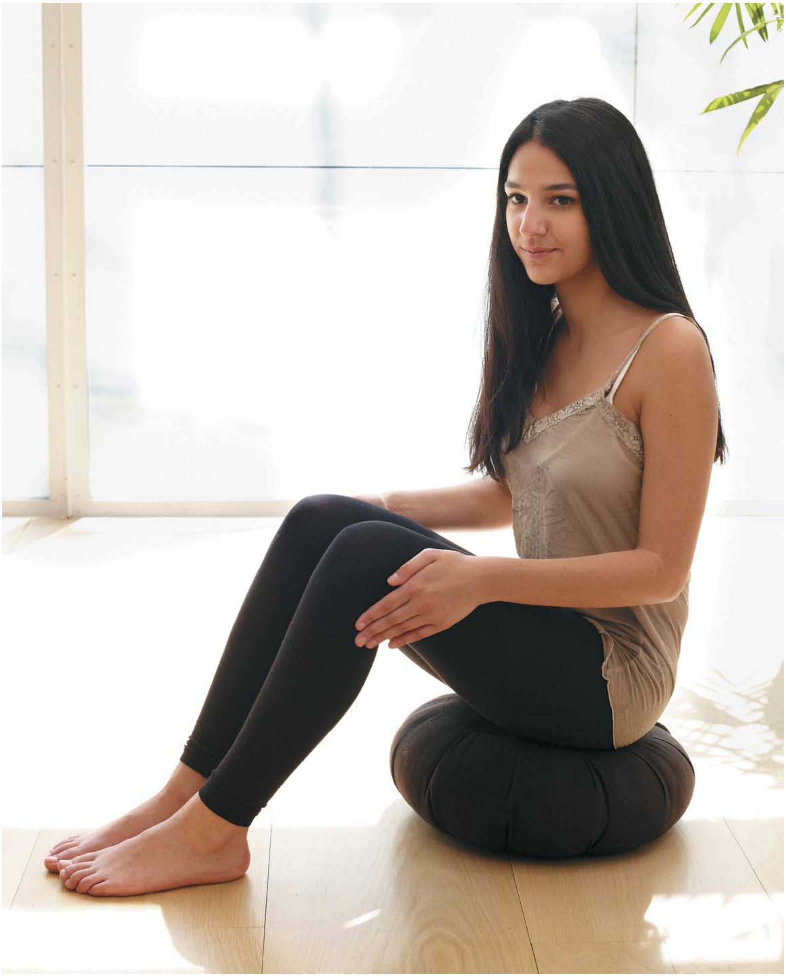
Emotional Trauma (Index Finger)XIV



Place right hand on right middle of chest (SEL 13) and left hand on left middle of chest (SEL 13).

WHAT IT HELPS: Fostering emotional balance and harmony while nurturing our connection to spirit, these points help the exhale move all the way down to the toes, allowing us to let go of stuck emotions.

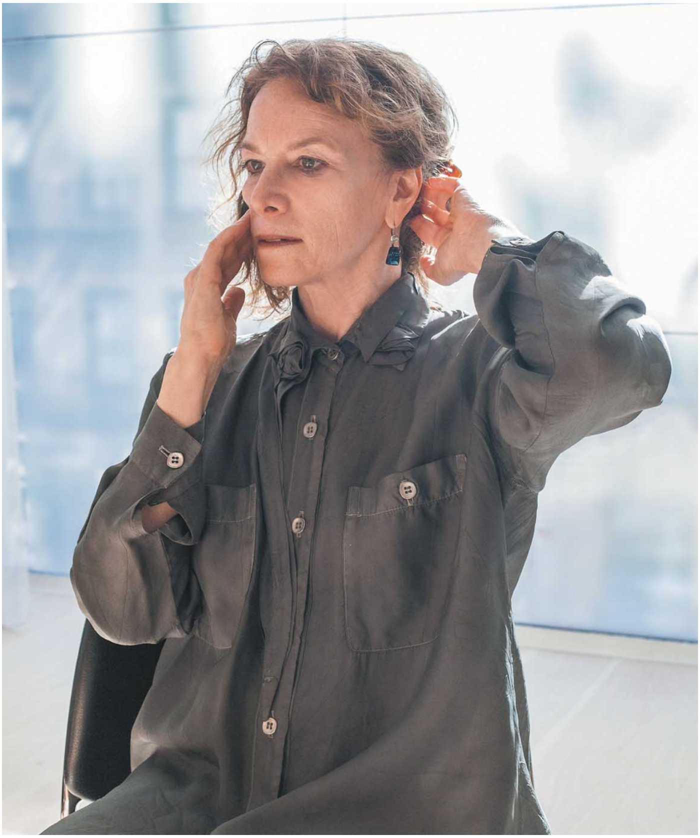
Endometriosis (Index Finger)[xv]



Place right hand on outside of right knee (SEL 8) and left hand on outside of left knee (SEL 8).

WHAT IT HELPS: Dissolving accumulations as well as assisting with elimination and muscular conditions, this hold helps any projects related to the pelvic area. Used during childbirth, the hold can even open up the pelvic cavity.

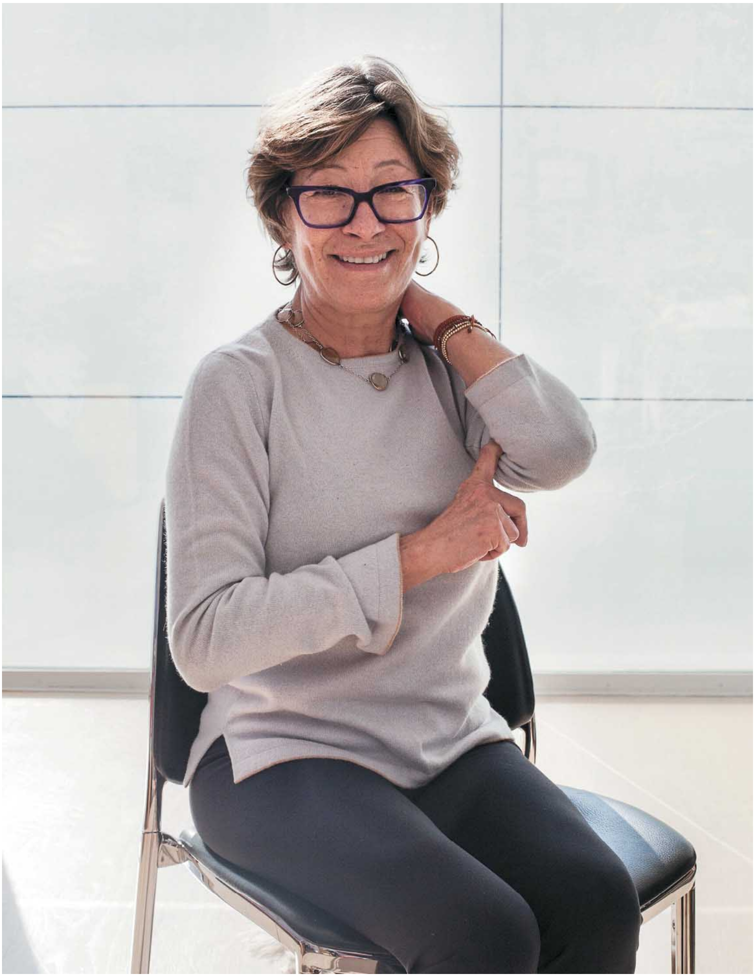
Eyes (Middle Finger)[XVI]



Place right hand on right cheekbone (SEL 21) and left hand on left base of head (SEL 4).

WHAT IT HELPS: The point on the base of the head allows energy to ascend into the head, while the point on the cheekbone moves the energy down the front, clearing the head. The flow corresponds to the path of the optic nerve, which crosses from the back of the head via the chiasma to the opposite eyeball.

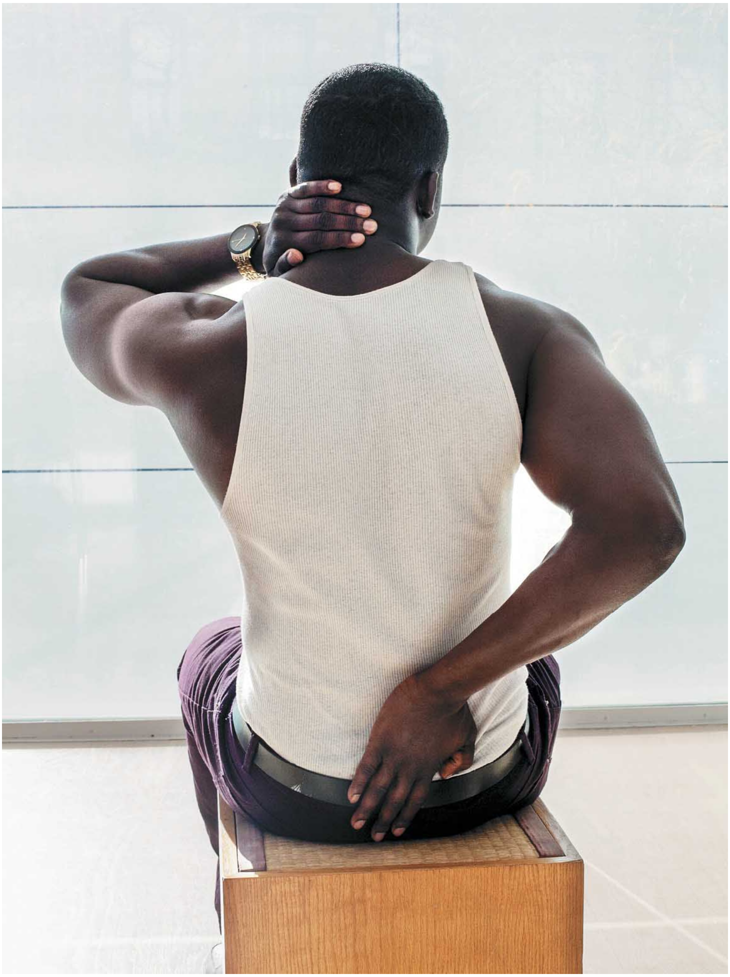
Fatigue (Palm)



Place right index finger in left elbow crease (SEL 19) and left hand on top of left shoulder (SELs 11 and 3).

WHAT IT HELPS: A quickie for the General Fatigue Flow, this hold helps rev up slow-moving energy, that sense of "drag," by targeting the lymphatic system. When overuse and abuse of the body build up fatigue, you may feel it as a fullness or accumulation in the elbow creases (SEL 19).

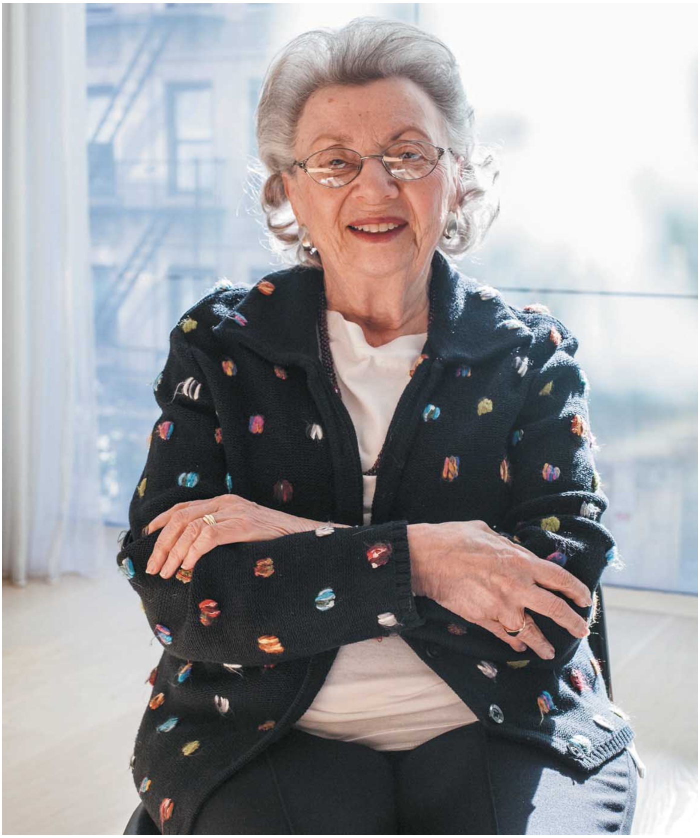
Fear (Index Finger)



Place right hand on tailbone and left hand on middle of neck (SEL 12).

WHAT IT HELPS: Holding the first step of the Bladder Flow helps harmonize anxiety and fear, which Jin Shin considers to be the main cause for imbalance in the body.

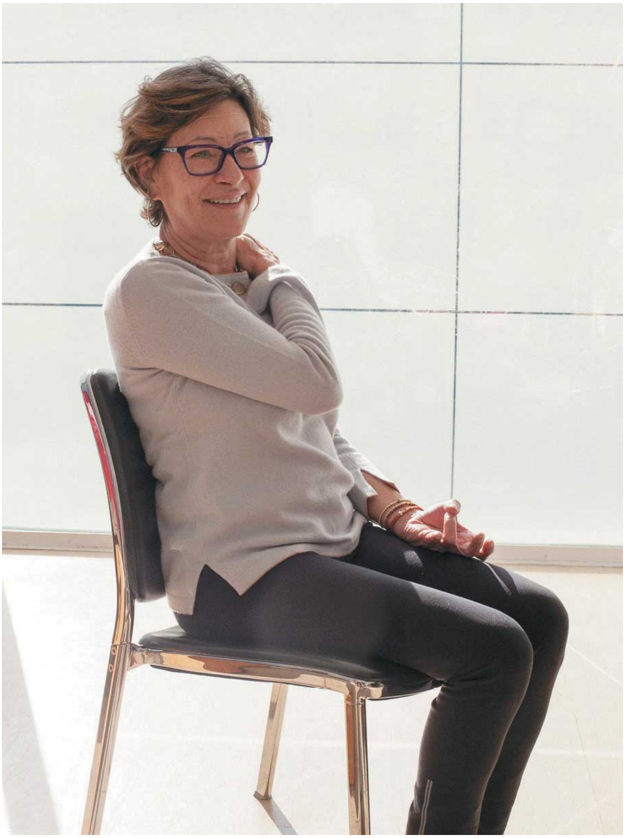
Feet (Middle Finger)[XVII]



Place right hand on left elbow (SEL 19) and left hand on right elbow (SEL 19).

WHAT IT HELPS: “The Nines,” located in a hard-to-reach spot in the bottom of the shoulder blades, are the helpers for any project related to the feet—bunions, corns, spurs, dropped feet, foot injuries, and tired, achy feet. If you can reach your own, feel free to do so. Otherwise apply this quickie hold.

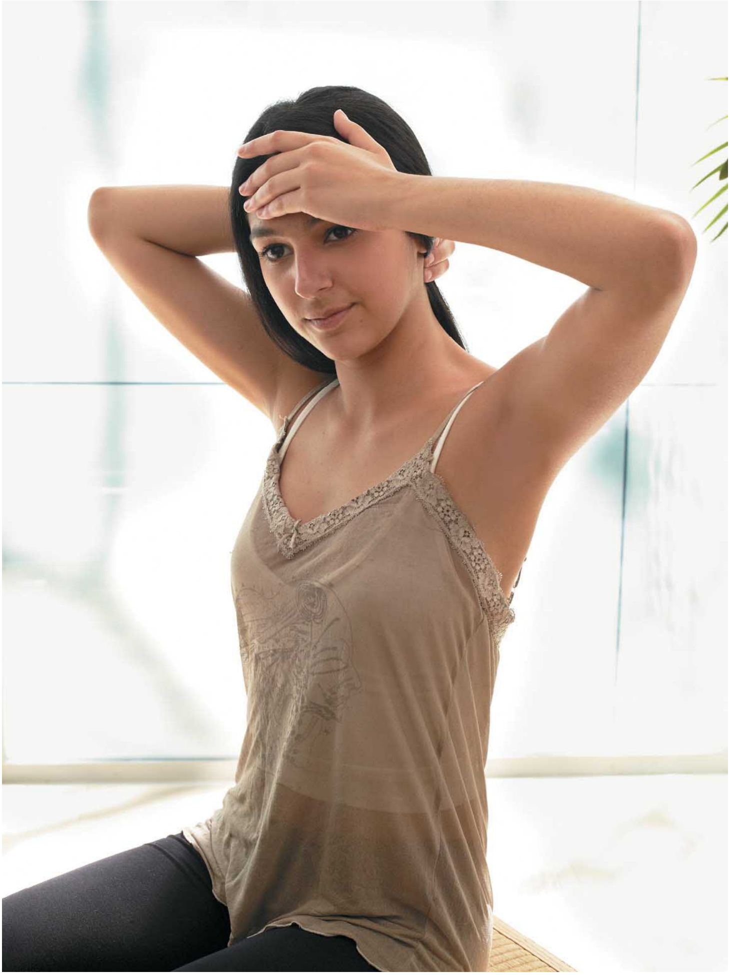
Fever and Flu (All Fingers)



Place right hand on top of left shoulder blade (SEL 3), then hold left thumb over each left fingernail, beginning with the little finger.

WHAT IT HELPS: The points on the shoulder blades boost the immune system, while the fingers connect to the organ flows, helping the entire body.

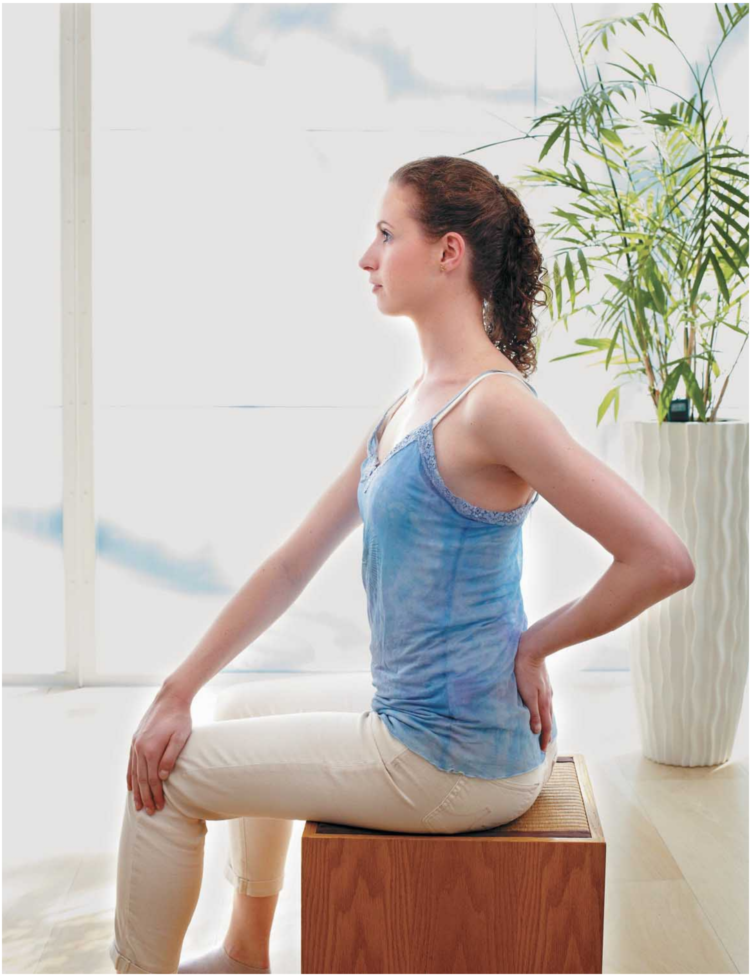
Focus (Middle Finger)



Place right hand on left middle of neck (SEL 12) and left hand on right middle of forehead (SEL 20).

WHAT IT HELPS: This quickie will clear the mind and help with focus. (Ever notice when you forget something, you touch your forehead to help jog your memory? That's an instinctive use of SEL 20. Nice job!)

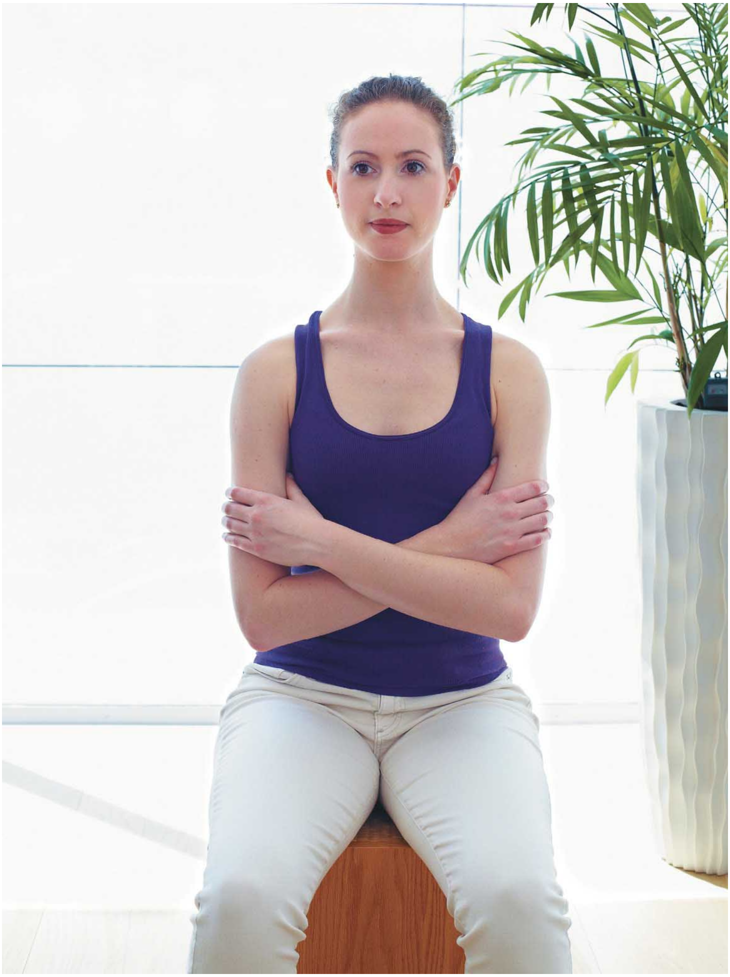
Gas (Index Finger)



Place right hand on outside of left knee (SEL 8) and left hand on right side of sacrum.

WHAT IT HELPS: Harmonizing the pelvic and abdominal areas, this hold will help you release excess gas. If the discomfort is concentrated on one side, start with the opposite knee and move the sacral hand to the side where the discomfort is. Babies with digestive projects tend to respond well to this hold.

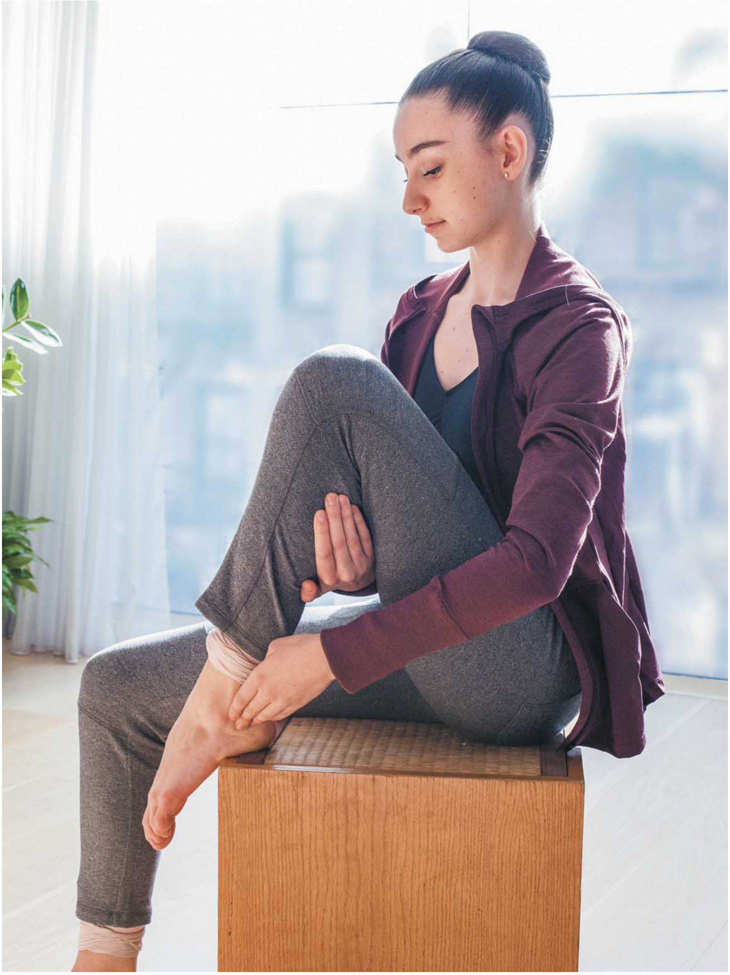
Grief (Ring Finger)



Place right hand on left upper arm (SEL High 19) and left hand on right upper arm (SEL High 19).

WHAT IT HELPS: Clears the chestline, helping to open the heart and lung energy and allowing us to move through feelings of grief.

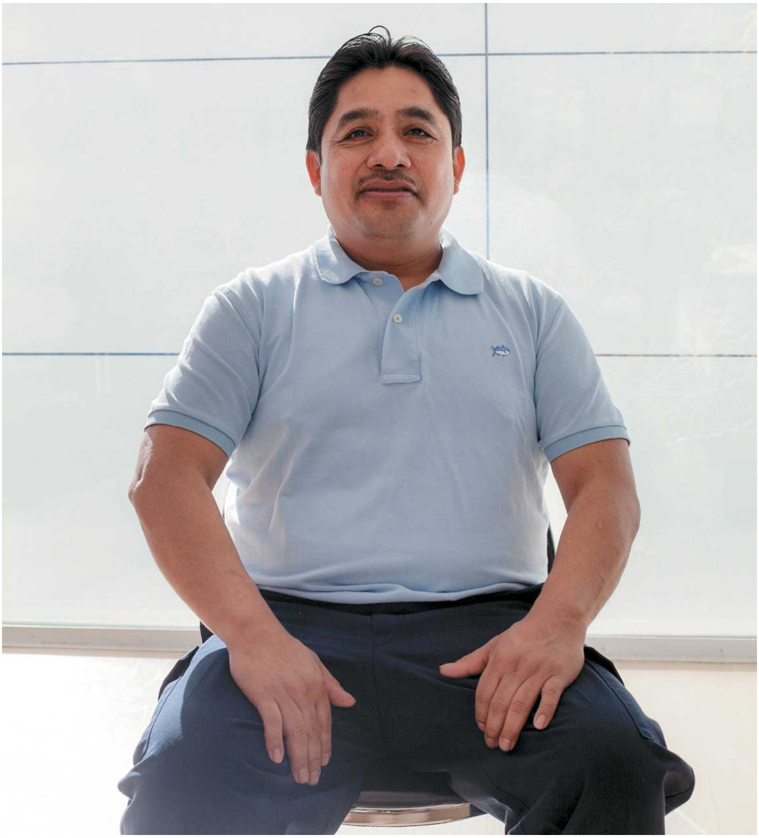
Headaches (Middle Finger)



Place right hand on upper left calf below outside of knee (SEL 8) and left hand below outer left anklebone (SEL 16).

WHAT IT HELPS: A quickie for the Bladder and Gallbladder Flows on pages 68 and 78, the Headache Flow brings the energy down from the head to the toes.

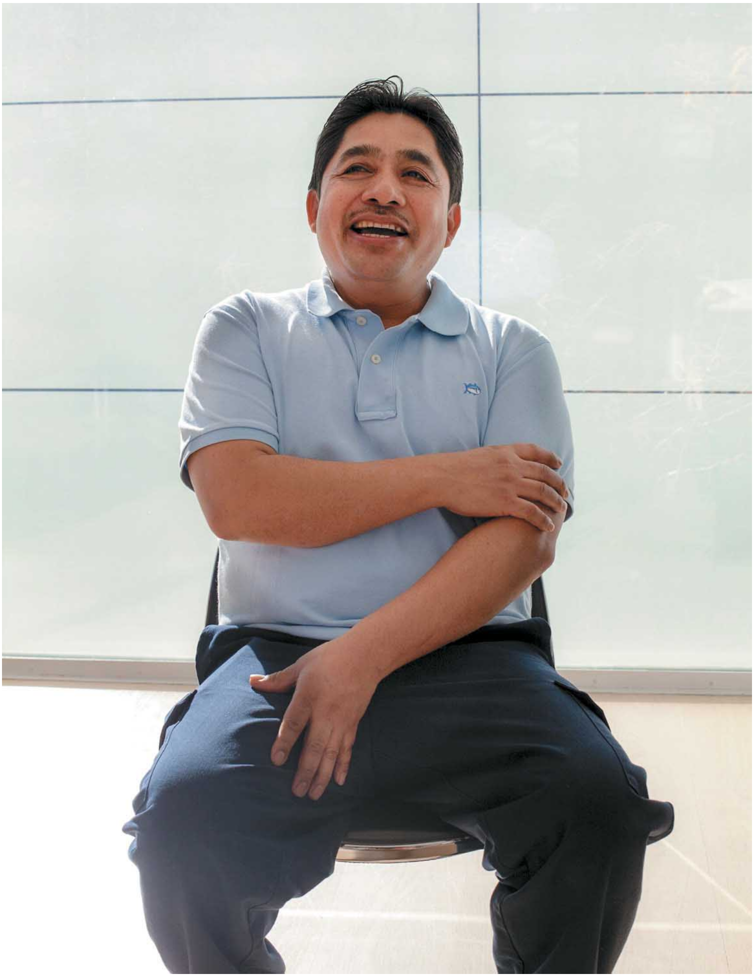
Heartburn and Indigestion (Thumb)[XVIII]



Place right hand on right upper thigh (SEL High 1) and left hand on left upper thigh (SEL High 1).

WHAT IT HELPS: We often hold our upper inner thighs instinctively after a large meal to naturally boost our digestion, and in this hold we add some conscious breathing to bolster the position’s effects. Stress, one potential cause for heartburn, can cause the energy to reverse and travel up the front of the body rather than down, a phenomenon countered by this hold. You may cross your hands if that is more comfortable. For an ultra-quickie, hold the thumb to balance acidity in the body.

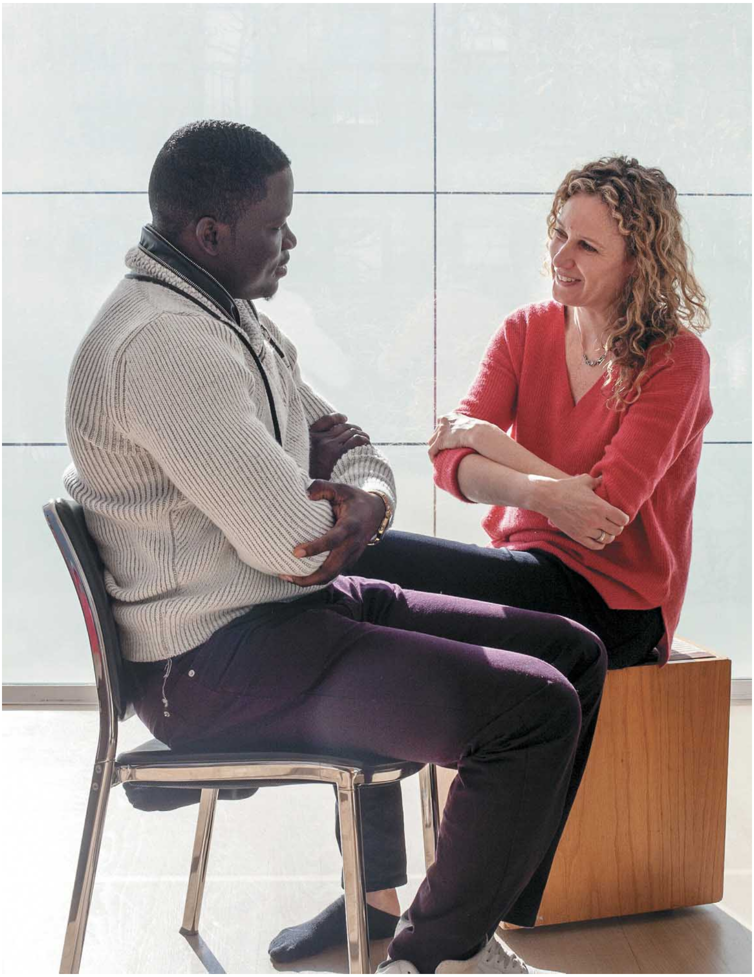
Heart Palpitations (Little Finger)



Place right hand on left upper arm (SEL High 19) and left hand on right upper thigh (SEL High 1).

WHAT IT HELPS: The position on the left upper arm helps the heart, and the location on the right upper thigh gives the energy an escape route, helping congested energy clear out of the chest. When acute, dig into the little finger strongly. Note: There's no harm in reversing this flow, though the side demonstrated here will be most effective.

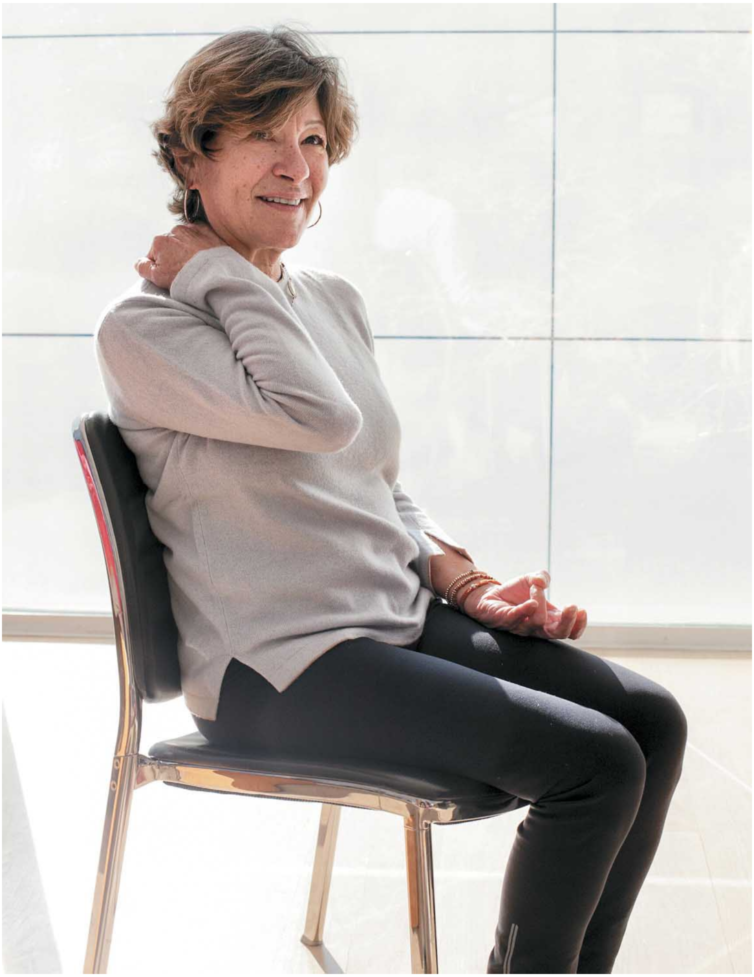
Hiccups (Palm)[xix]



Place right hand on left elbow (SEL 19) and left hand on right elbow (SEL 19).

WHAT IT HELPS: Clearing the waistline and relaxing the diaphragm muscle from the spasm that is the cause for hiccups. Helpful for kids with hiccups, too!

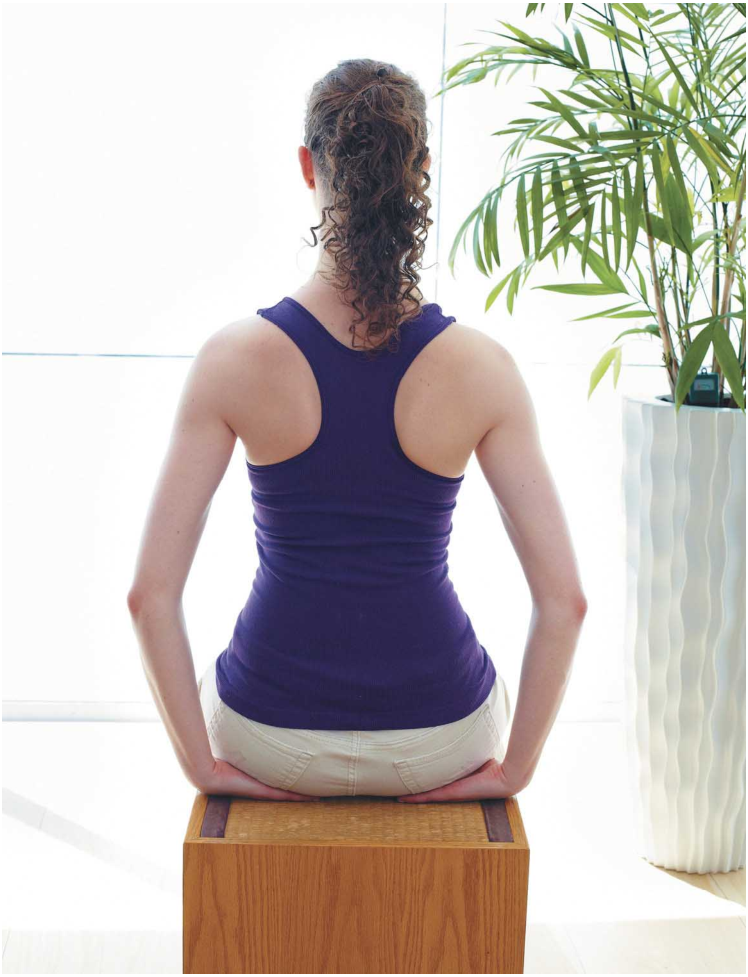
Hormonal Balance (Ring Finger)



Place right hand on top of right shoulder (SEL 11) and left thumb over left ring fingernail.

WHAT IT HELPS: This quickie helps harmonize any hormonal imbalances for men and women of all ages. Helpful for reproductive issues in both men and woman, as well as for pre-, post-, and menopausal projects in women. Helpful during pregnancy and for postnatal self-care, when hormones are raging through the body.

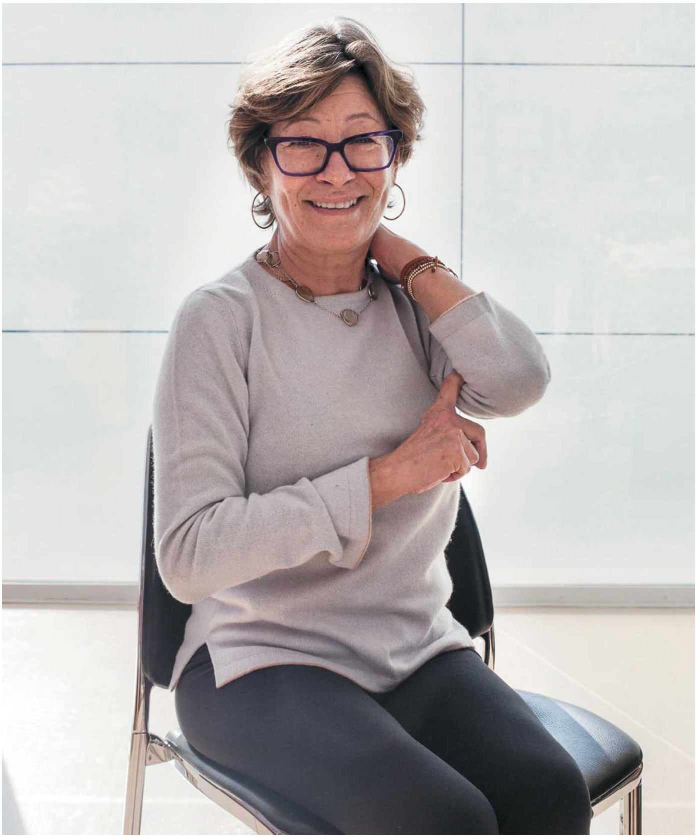
Hyperactivity (Little Finger)xx



Place the right and left hands under the sit bones (SEL 25).

WHAT IT HELPS: As Mary Burmeister said, “Sitting on your hands is like jogging on the inside.” Children naturally sit on their hands to recharge their batteries and ground themselves, a pose that can help you calm and regenerate your entire body.

Immune System (Thumb)



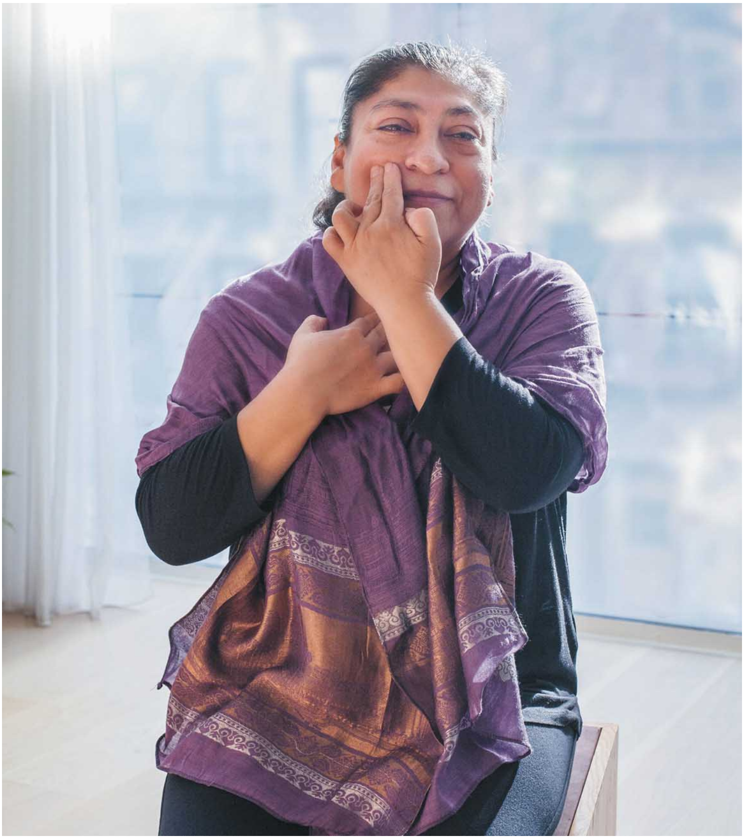
Place the right index finger in left elbow crease (SEL 19) and the left hand on top of left shoulder (SELs 11 and 3).

WHAT IT HELPS: A quickie for the General Fatigue Flow, this hold includes SEL 3, the key to the immune system. Helpful for any immune conditions falling under the medical label of "fatigue syndrome," including viruses that yield symptoms of extreme tiredness. Stimulating the movement of the lymphatic system as well as swollen glands, it's a great option for times when there is no clear diagnosis and you know something is going on in your body.

Indigestion (Thumb)

See Heartburn and Indigestion.

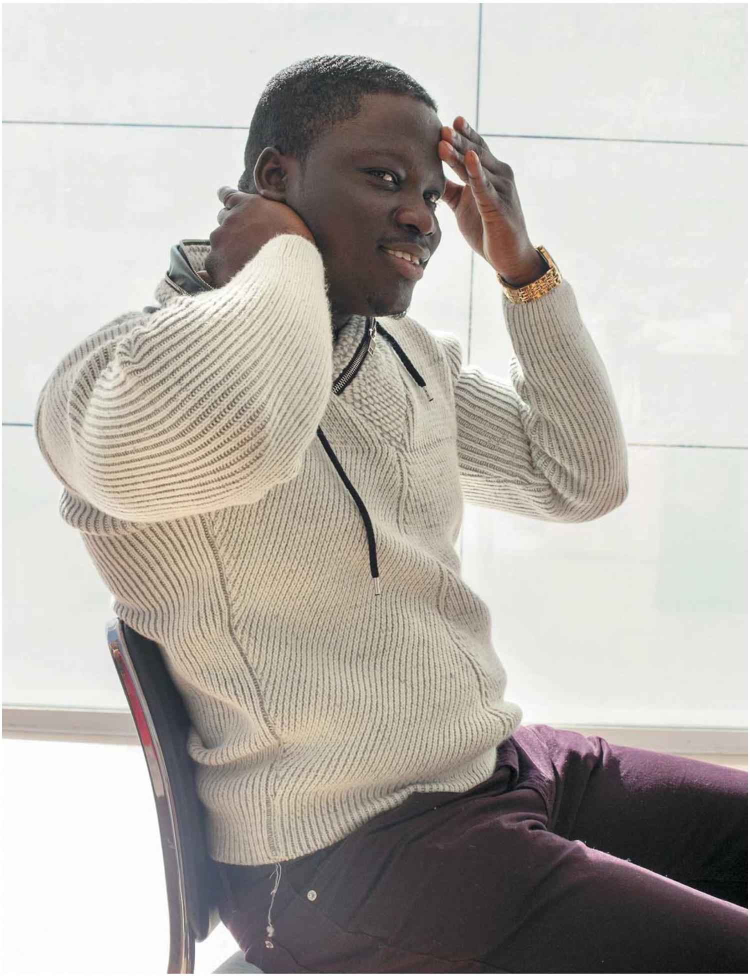
Insomnia (Thumb)xxi



Place right hand below right collarbone (SEL 22) and left hand below right cheekbone (SEL 21).

WHAT IT HELPS: The first step of the Stomach Flow, this quickie helps to relax the mind and calm the nervous system for a peaceful sleep.

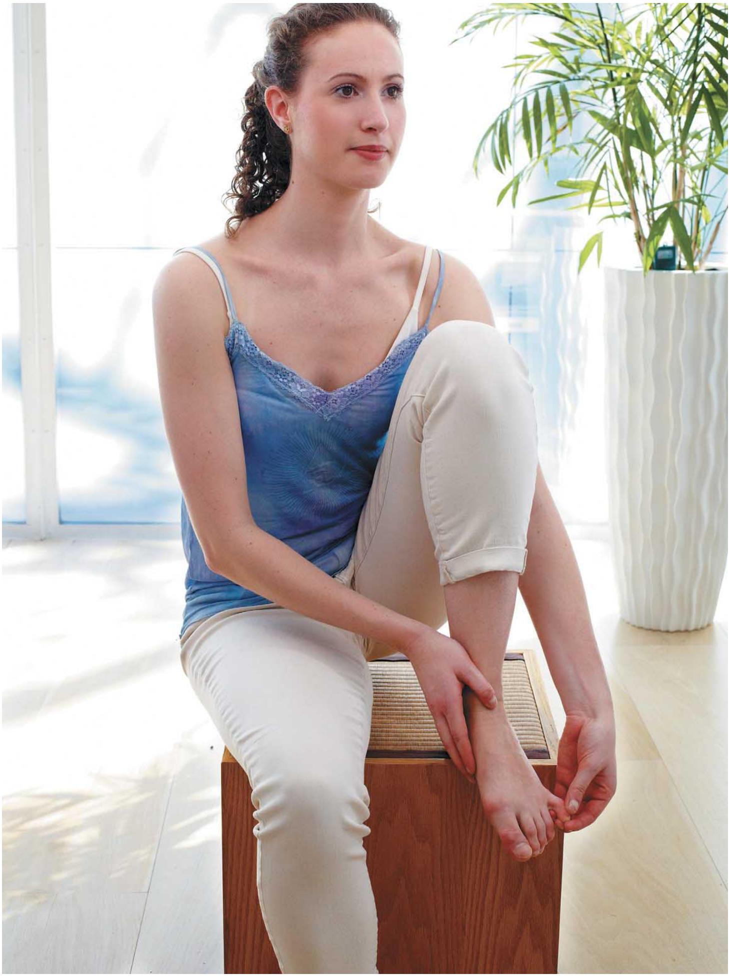
Irritability (Middle Finger)[XXII]



Place right hand on middle of neck (SEL 12) and left hand on middle of forehead (SEL 20).

WHAT IT HELPS: The first step of the Gallbladder Flow, it brings peace of mind as it harmonizes anger and frustration.

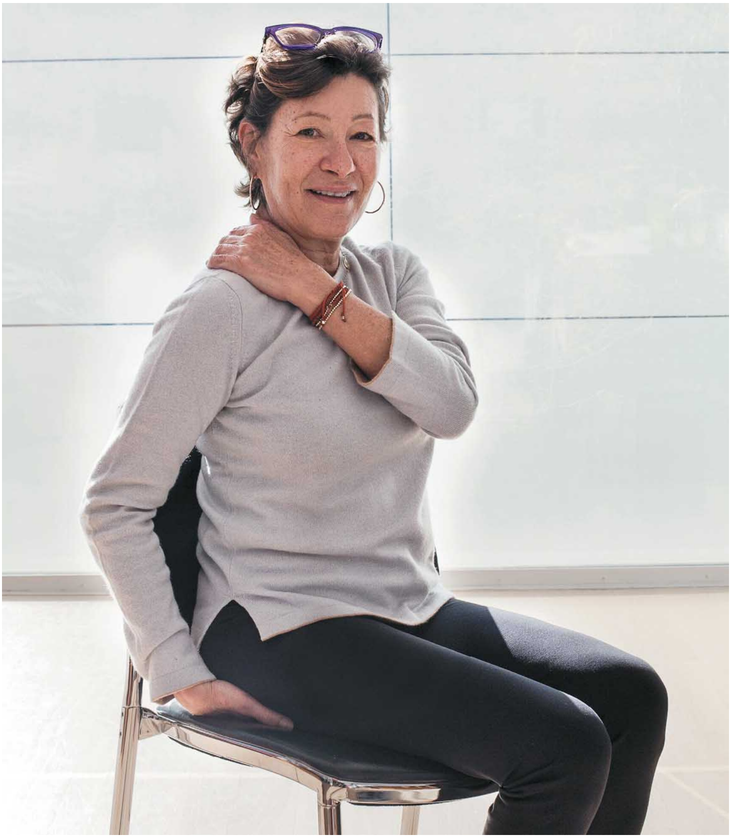
Itching (Thumb)



Place right hand on sole of left foot (SEL 6) and left hand on left little toe.

WHAT IT HELPS: This little flow will help any itchy skin surface project you may have, such as hives, burns, allergic reactions, or acne. The hold as pictured works on the left side of the body; for itching on the right side, reverse.

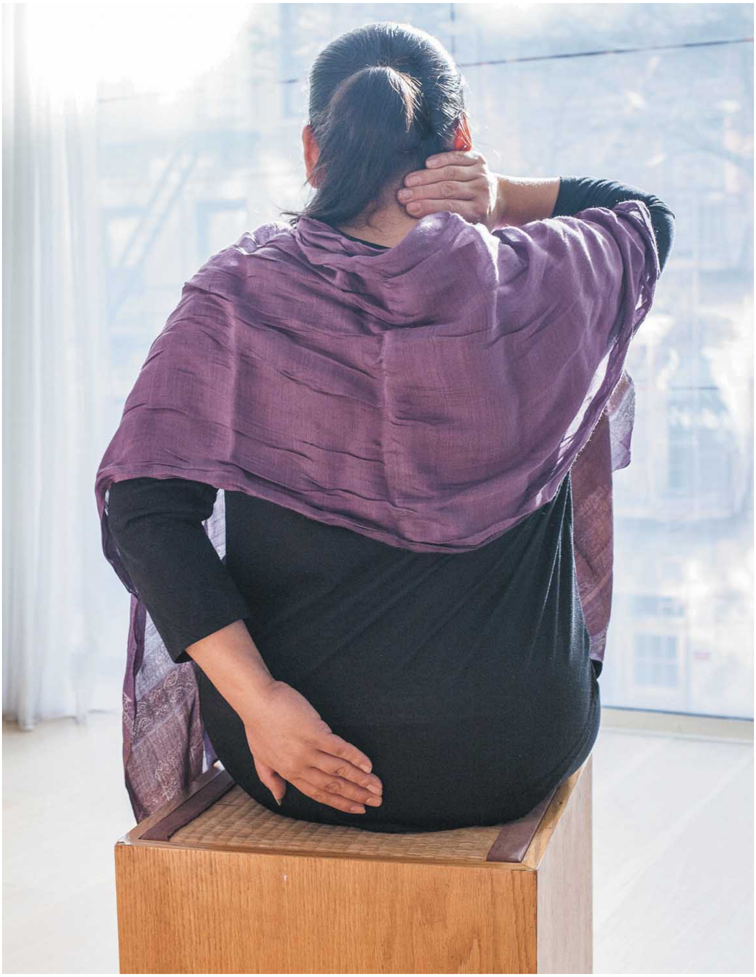
Jaundice (Middle Finger)[xxiii]



Place right hand on right sit bone (SEL 25) and left hand on top of right shoulder (SEL 11).

WHAT IT HELPS: Helpful with conditions of jaundice (a yellowish tone in the skin) related to the energetic needs of liver function energy. Performed as demonstrated on the right side (where the liver resides), this quickie helps us with the exhale, revitalizing the energy down the front of the body as it harmonizes the energy of the liver. It's okay to reverse this quickie, though it will be more effective on the right.

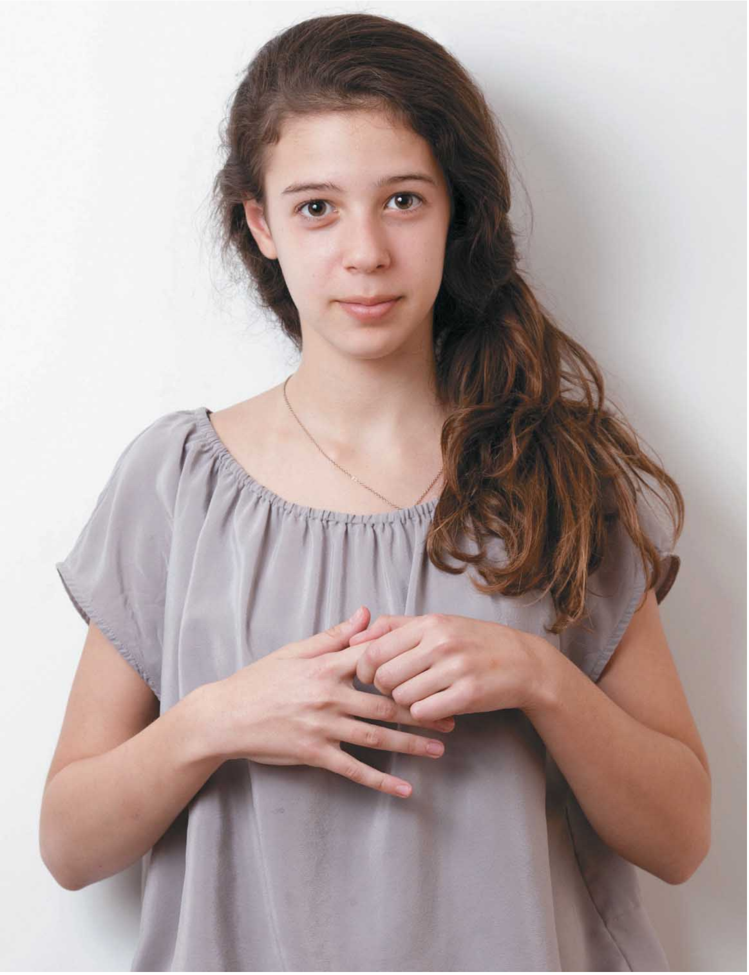
Jaw Tightness (Index Finger)[xxiv]



Place right hand on right middle of neck (SEL 12) and left hand on tailbone.

WHAT IT HELPS: Relieves clenching of teeth causing jaw tightness, often occurring during sleep, by connecting to the Bladder Flow as it moves through the neck.

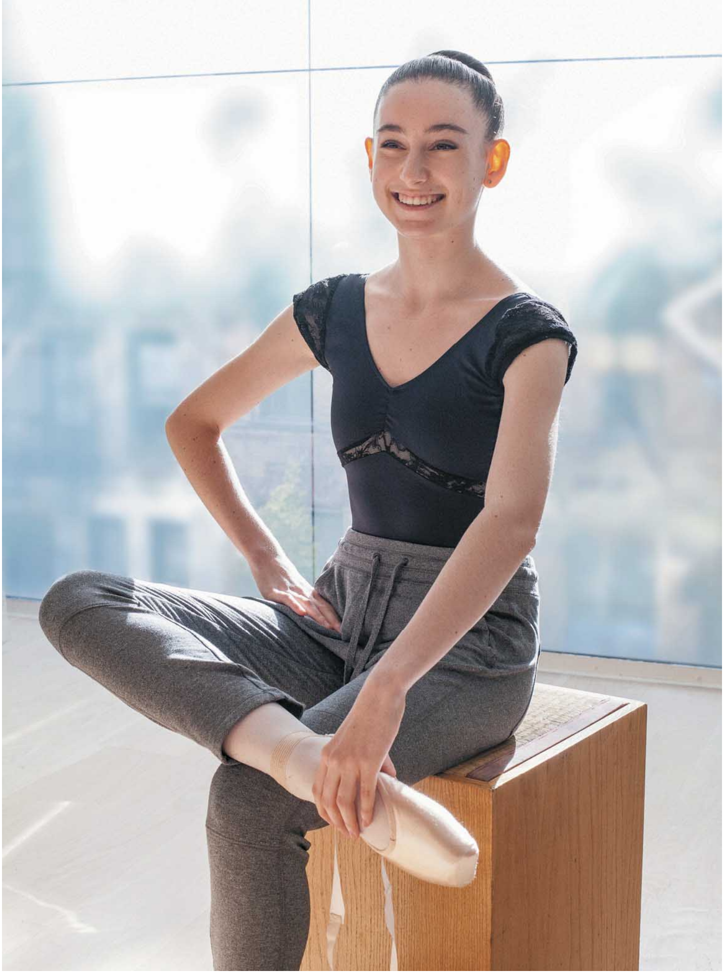
Jet Lag (All Fingers and Palm)



Hold each finger individually for about two minutes or until you feel a regular, harmonious pulsation in the fingers.

WHAT IT HELPS: Harmonizing the body to the circadian rhythm as you energize each organ function. Help ward off jet lag before it hits by administering during long plane trips—hold your fingers when taking off, fold your hands while sleeping, and repeat before landing.

Joy (Little Finger)[xxv]



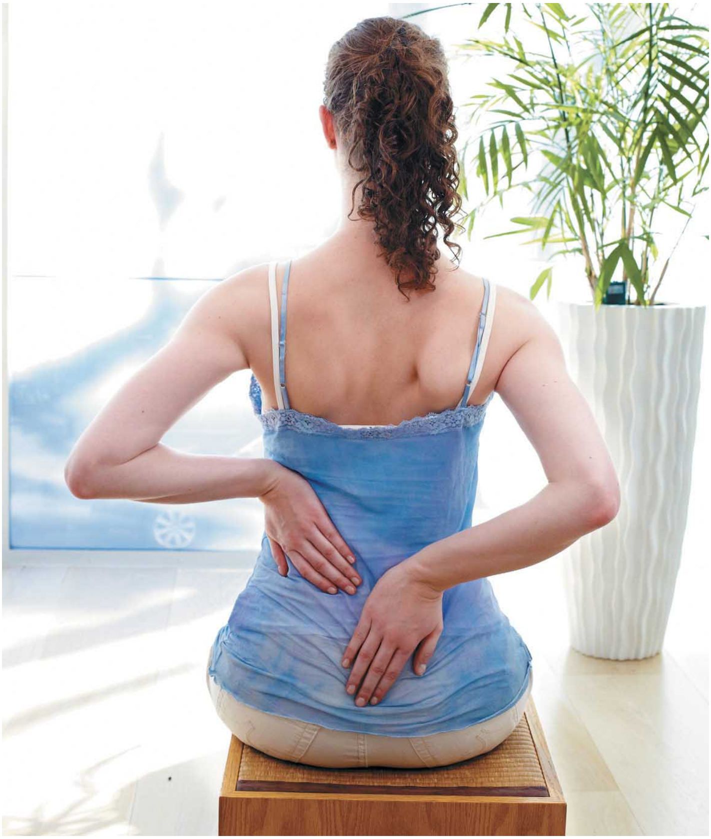
Place right hand on top of right thigh at groin area (SEL 15) and left thumb on sole of right foot (SEL 6).

WHAT IT HELPS: Allows us to exhale so we can bring in joy!

Menopause (Index Finger)

See Hormonal Balance.

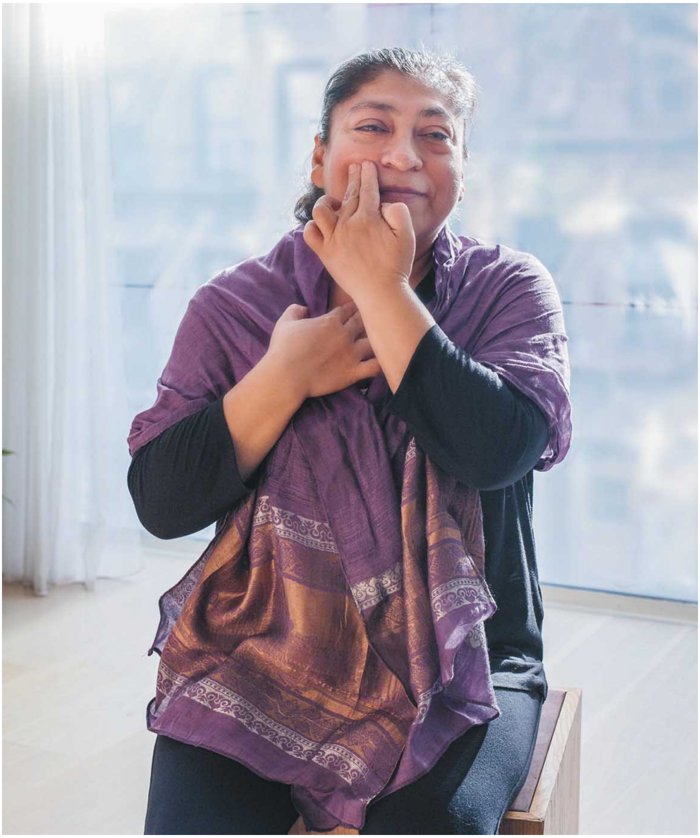
Menstrual Cramps (Index Finger)



Place right hand on sacrum and left hand on left middle-lower back (SEL 23).

WHAT IT HELPS: The location on the lower back helps to clear pelvic discomfort. In combination with the location on the middle-lower back (a great spot for hormonal balance), it also works on stomach cramps due to menstruation.

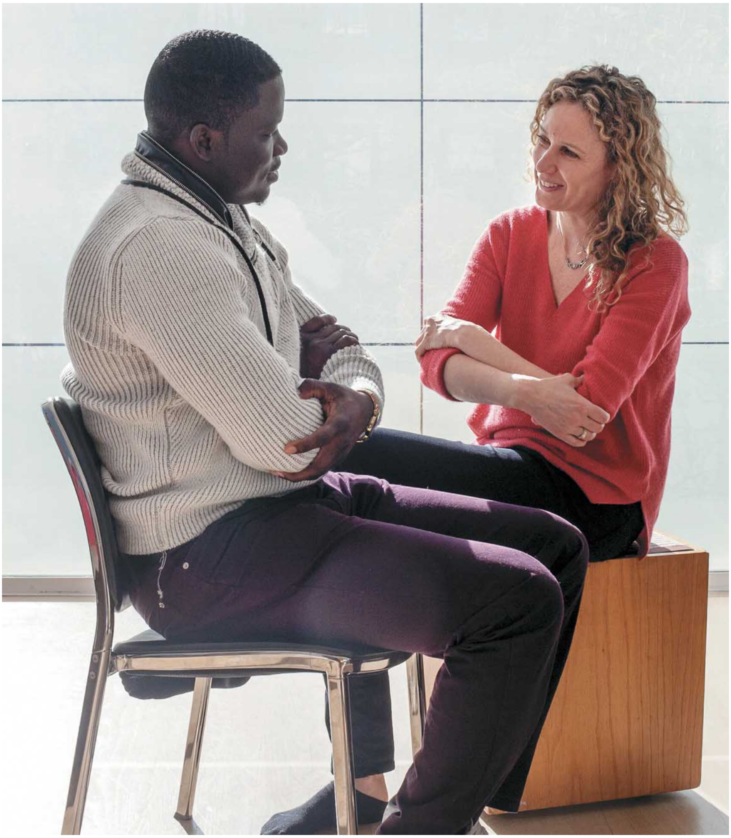
Motion Sickness (Back of Wrist)[XXVI]



Place right hand under right collarbone (SEL 22) and left hand on right cheekbone (SEL 21).

WHAT IT HELPS: Motion sickness and nausea correspond to the sensation of energy getting stuck in the waistline, unable to descend. A quickie for the Stomach Flow—a descending flow—this hold will help release SEL 14 (located beneath the front ribs) and allow energy to descend.

Nasal Congestion (Index Finger)XXVII



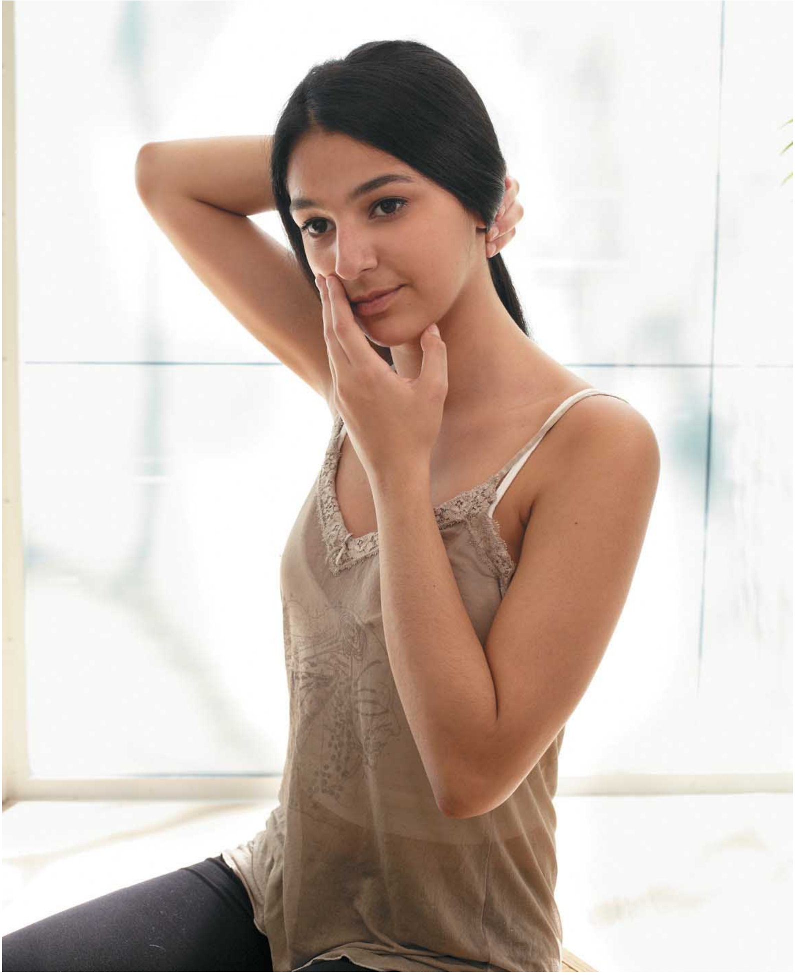
Place right hand on left elbow (SEL 19) and left hand on right elbow (SEL 19).

WHAT IT HELPS: "The Nines," located in a hard-to-reach spot in the middle of the shoulder blades, clear nasal congestion (also providing aid for foot projects as we saw on page 153). If you find them difficult to reach, you can hold the elbow points as demonstrated. Harmonizing kidney energy, which flows through the nostrils and nasal passageways, the hold will clear any nasal congestion.

Nausea (Back of Wrist)

See Motion Sickness.

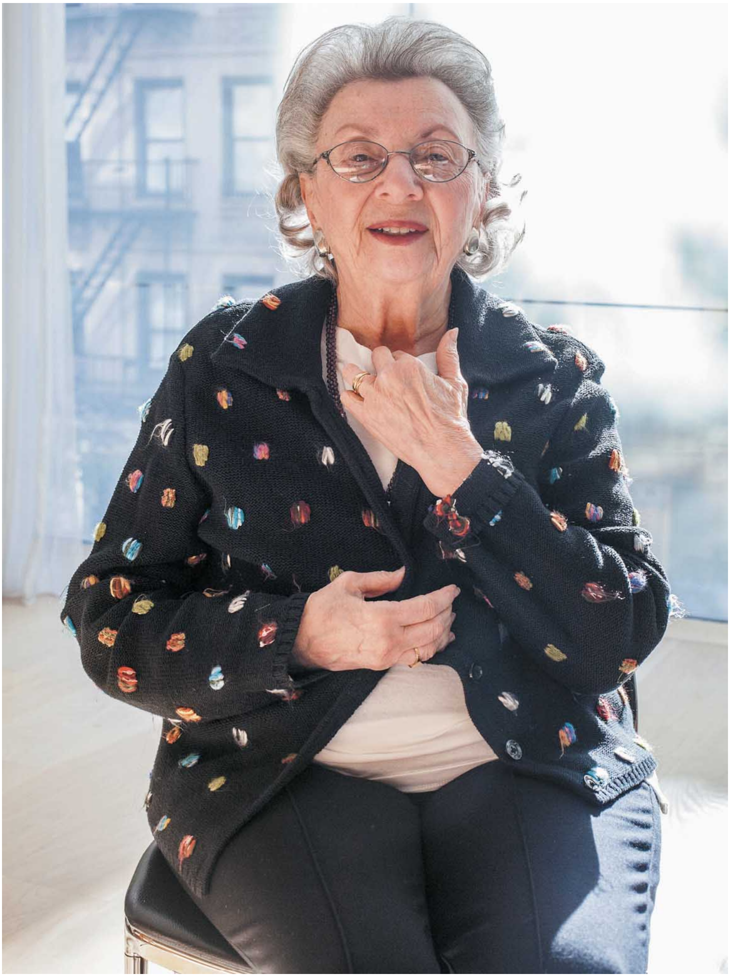
Nosebleeds (Index Finger)



Place right hand on left high back of neck close to spine (SELs 4 and 12) and left hand on right cheekbone (SEL 21).

WHAT IT HELPS: Kidney energy, accessed through SELs 4 and 12, can be a cause for nosebleeds if blood stagnates in the muscles alongside the spine.

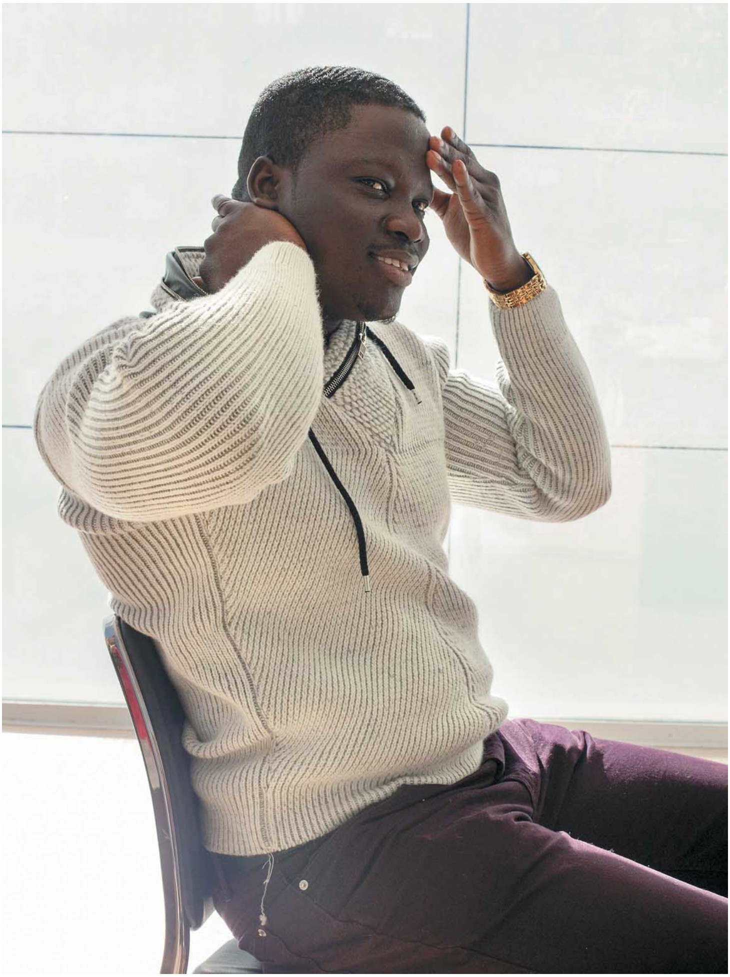
Osteoporosis (Little Finger)



Place left fingertips in “V” of neck, where collarbones connect to sternum.

WHAT IT HELPS: Resolving congestion in this area enables the body to absorb calcium. Check right and left side of V for fullness and/or tenderness at area of congestion.

Parkinson’s (Middle Finger)



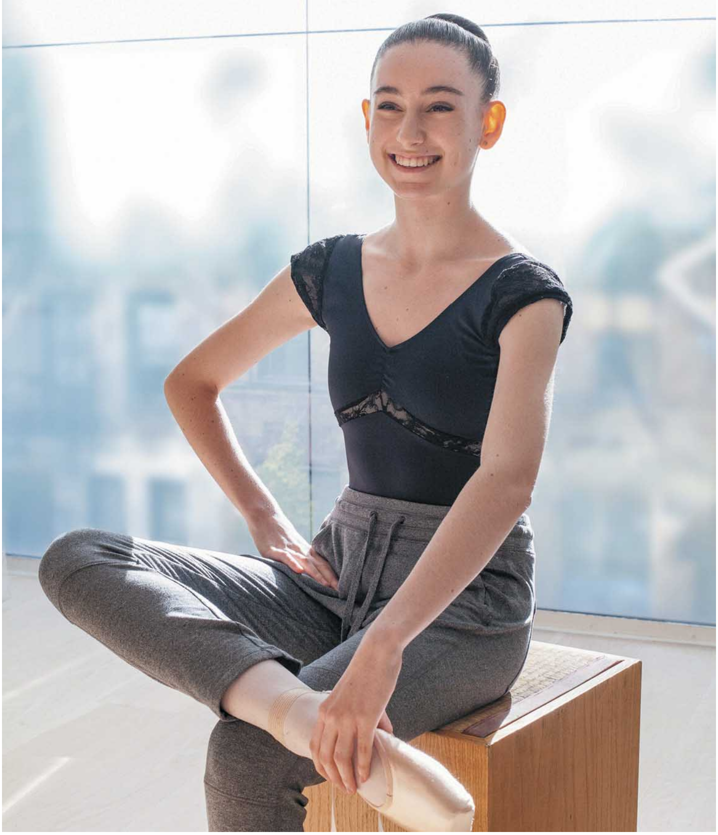
Place right hand on right middle of neck (SEL 12) and left hand on left middle of forehead (SEL 20).

WHAT IT HELPS: The first step of the Gallbladder Flow, it’s helpful for any shaking condition in the head and body, Parkinson’s included. You may find fullness or tightness a little bit sideways from the center of the neck; follow the congestion.

Psoriasis (Index Finger)

See Itching

Sadness (Ring Finger)XXVIII



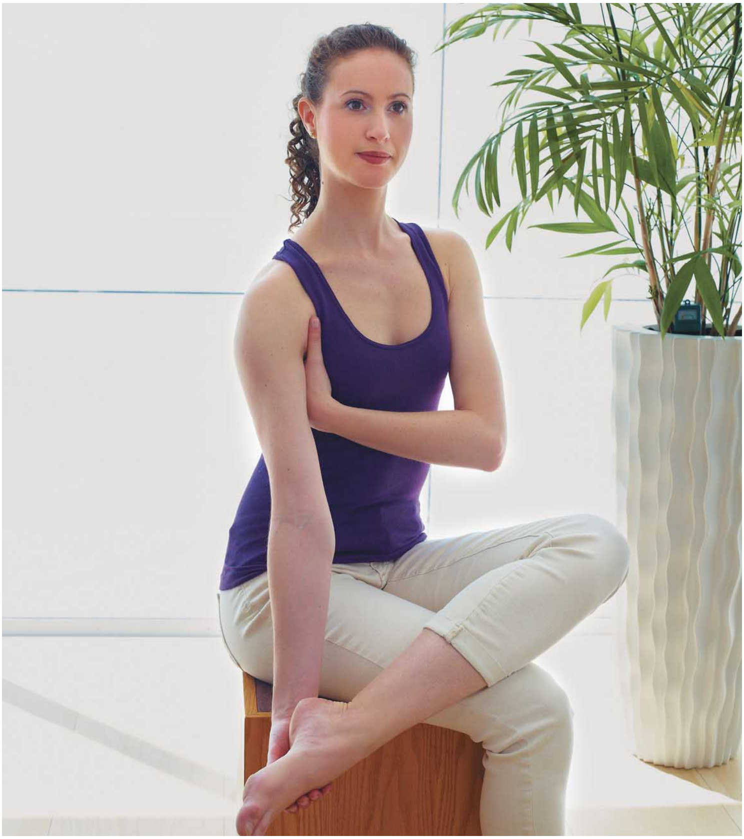
Place right hand on top of right thigh at groin area (SEL 15) and left thumb on sole of right foot (SEL 6).

WHAT IT HELPS: Hold these positions to bring laughter, joy, and balance into your life.

Shock, Emotional (Index Finger)

See Emotional Trauma.

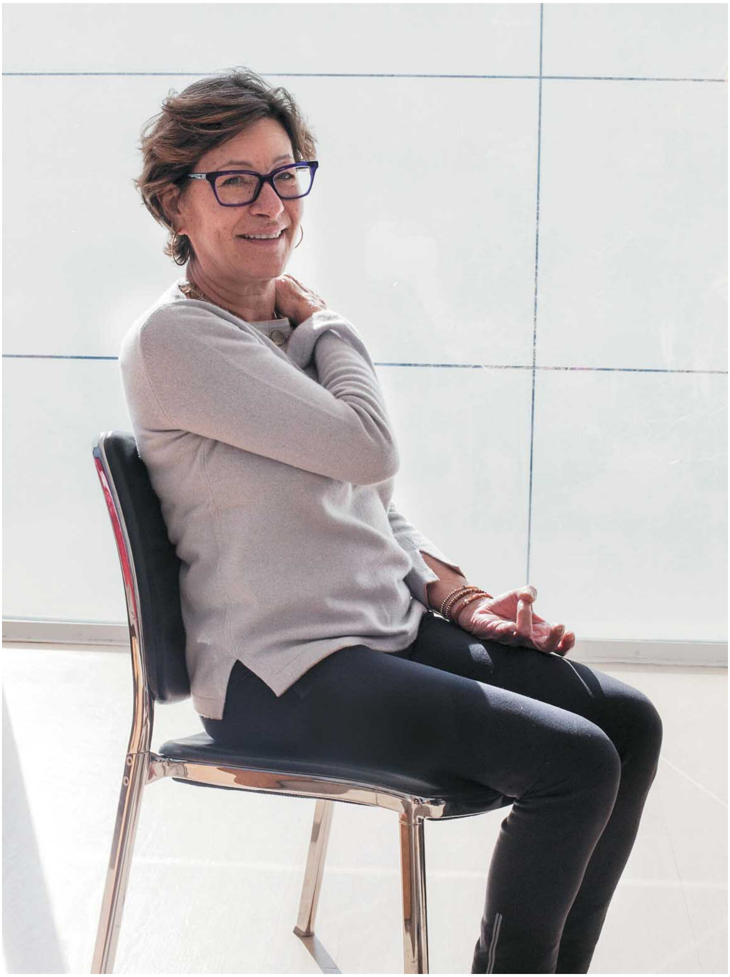
Shock, Physical (Little Finger)[xxix]



Place right hand on top of left foot between little and ring toe (SEL 24). Place left hand on outside bottom of right shoulder blade.

WHAT IT HELPS: This quickie calms and grounds chaos on a physical and emotional level. It helps the core of our being.

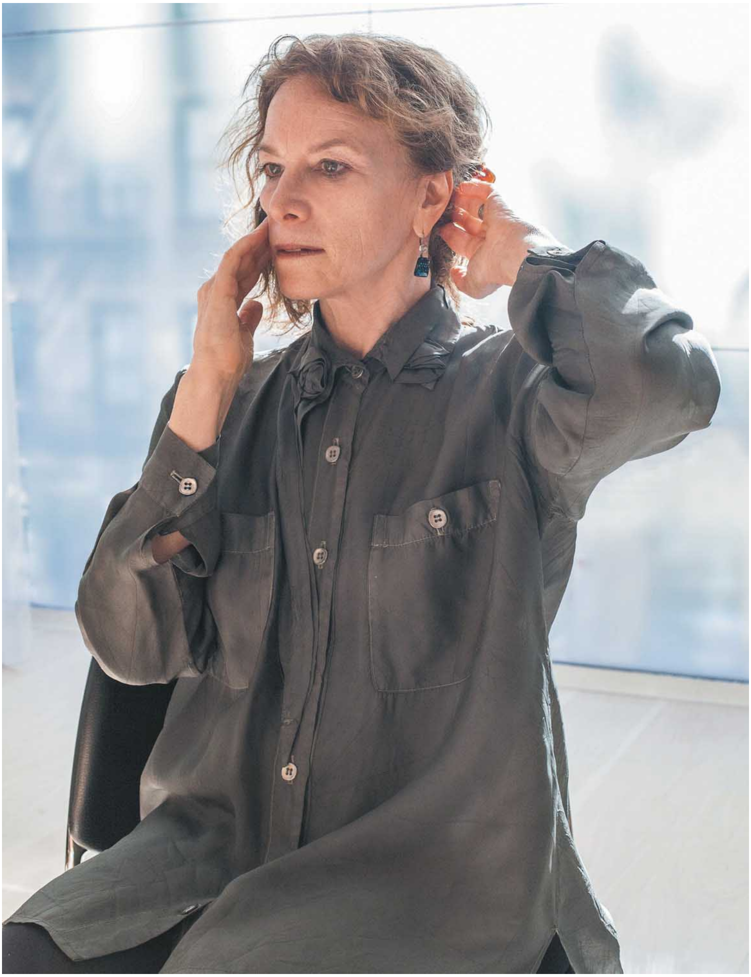
Shoulder Pain (Index Finger)



Place right hand on top of left shoulder (SELs 11 and 3) and left thumb over left ring fingernail.

WHAT IT HELPS: The points on the shoulder allow regional muscular tension to release, while holding the ring finger helps the lungs and breathing, opening any congested areas. Muscular tension is often connected to issues in the breath.

Sinus (Index Finger)xxx



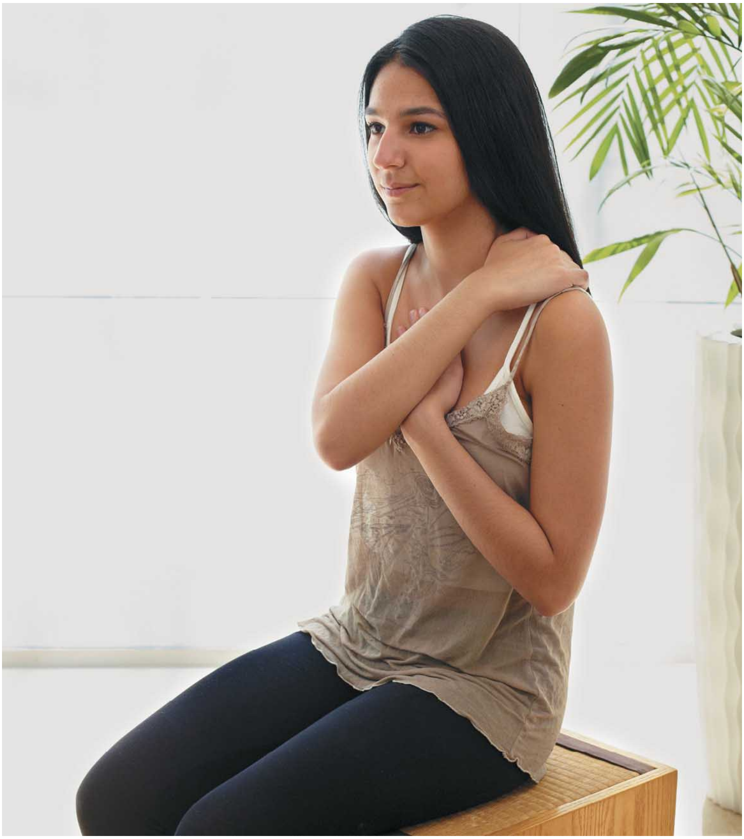
Place right hand on right cheekbone close to nose (SEL 21) and left hand on left back of neck (SELs 4 and 12).

WHAT IT HELPS: This quickie helps to open the sinuses and clear the nasal passages so we can breathe freely. Stay closer to the midline on SEL 21 to open up the sinuses.

Skin (Thumb)

See Burns.

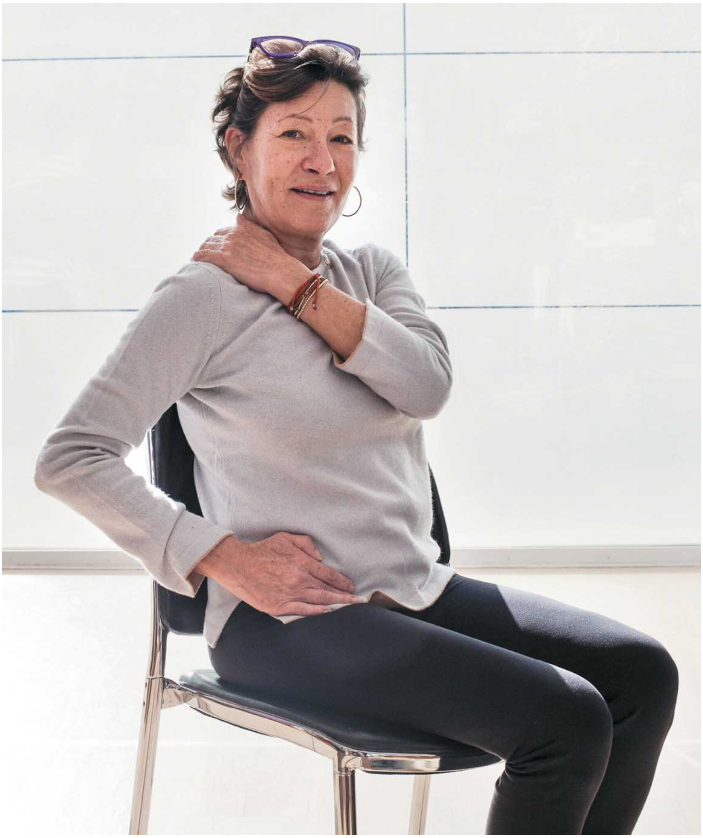
Sore Throat (Little Finger)



Place right hand on top of left shoulder (SEL 11) and left hand on right middle of chest (SEL 13).

WHAT IT HELPS: Part of the Small Intestine Flow, these points work on a sore throat. To choose the optimal side on which to practice, palpate both sides of SEL 13, under the collarbones, until you find a spot that feels tender—that will be the side of choice to use for this quickie. When in doubt, just do both!

Spine (Palm)[xxxi]

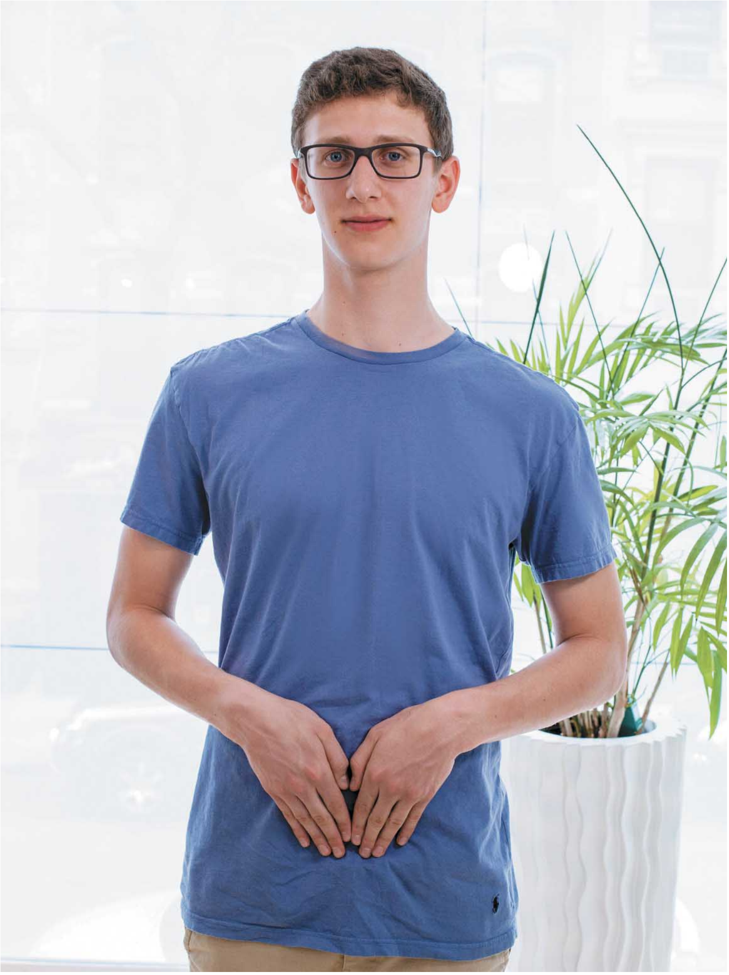


Place right hand on right upper thigh at the groin area (SEL 15) and left hand on top of right shoulder (SEL 11).

WHAT IT HELPS: “As it is in the front, so it is in the back.” As Mary Burmeister liked to remind her students and clients, any project on the spine can be traced to an energetic cause on the front of the body. That is why we hold SEL 15, allowing the energy to move down the front of the body so that it is able to flow up the back.

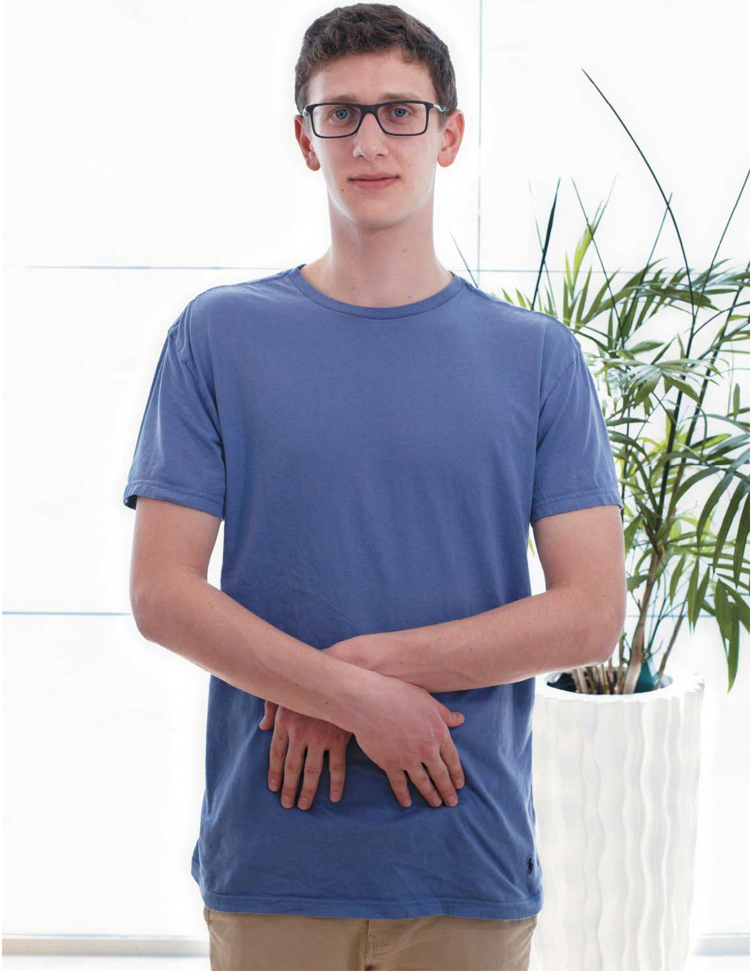
Stomach Cramps (Thumb)

1



Place both hands on stomach, fingertips pointing down, thumbs together when pain is scattered.

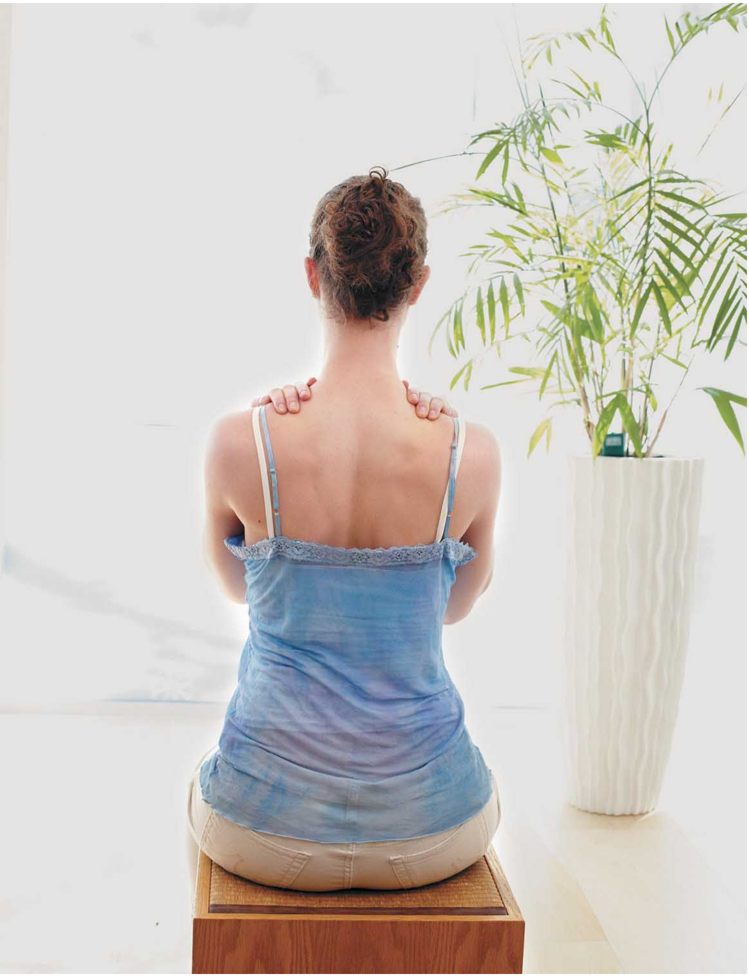
2



Cross both hands on stomach, fingertips pointing down, thumbs apart when pain is localized.

WHAT IT HELPS: Holding the thumbs together will bring the energy in toward the center of the belly, an excellent hold for general stomach pain without a single, precise location. If the pain is in one particular spot, the energy needs to be dispersed—so cross your hands, bringing the thumbs apart.

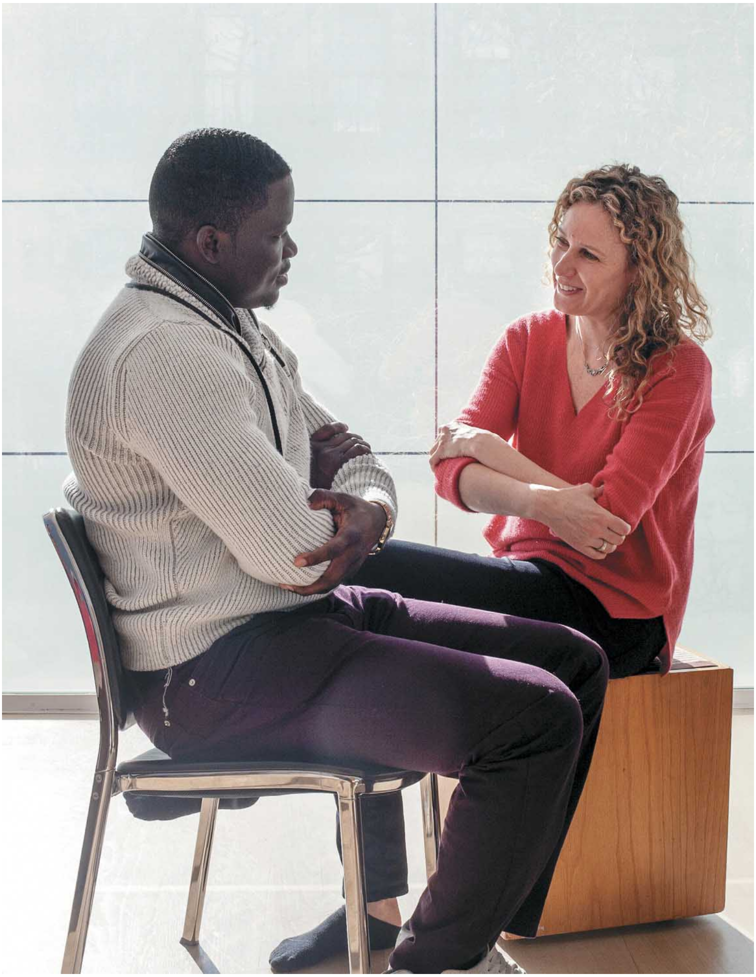
Stress (Thumb)



Place right hand on top of right shoulder (SEL 11) and left hand on top of left shoulder (SEL 11).

WHAT IT HELPS: “The Elevens” are the SELs where we tend to pile up all of our stress, whether work-related, relationship-oriented, or due to what we call “burdens of life.” We also call these points “the hub,” and many of us store an excess of muscular tension here. Exhale as you hold your Elevens, and let go.

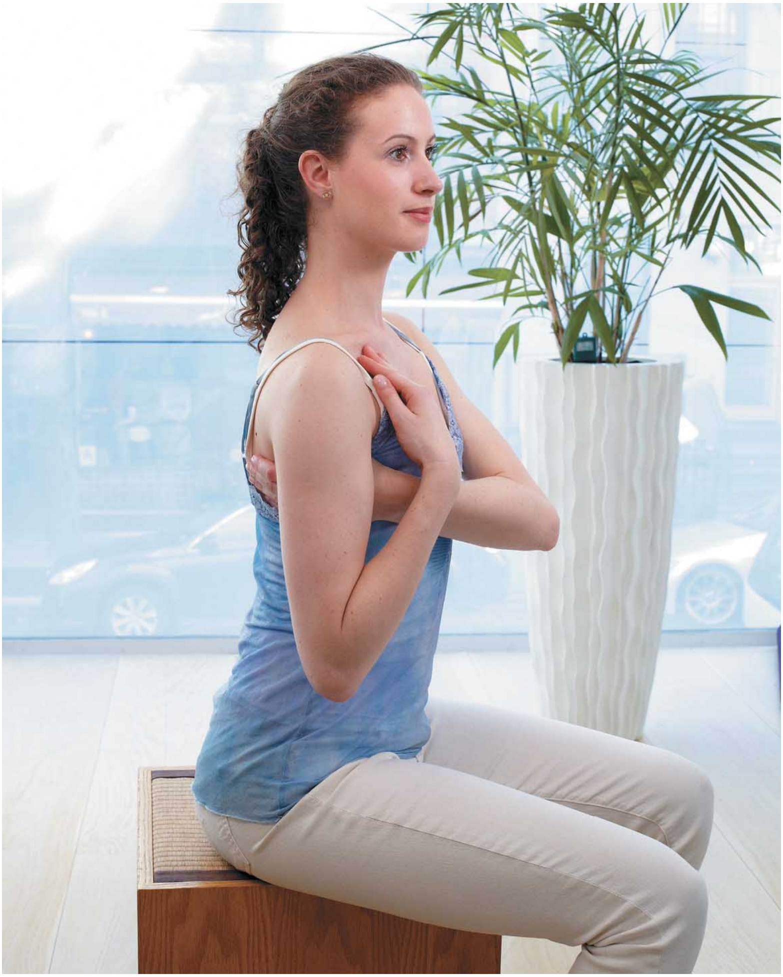
Tennis Elbow (Index Finger)xxxii



Place right hand on left elbow (SEL 19) and left hand on right elbow (SEL 19).

WHAT IT HELPS: Relieves pain and inflammation in the elbow by holding the tender spot.

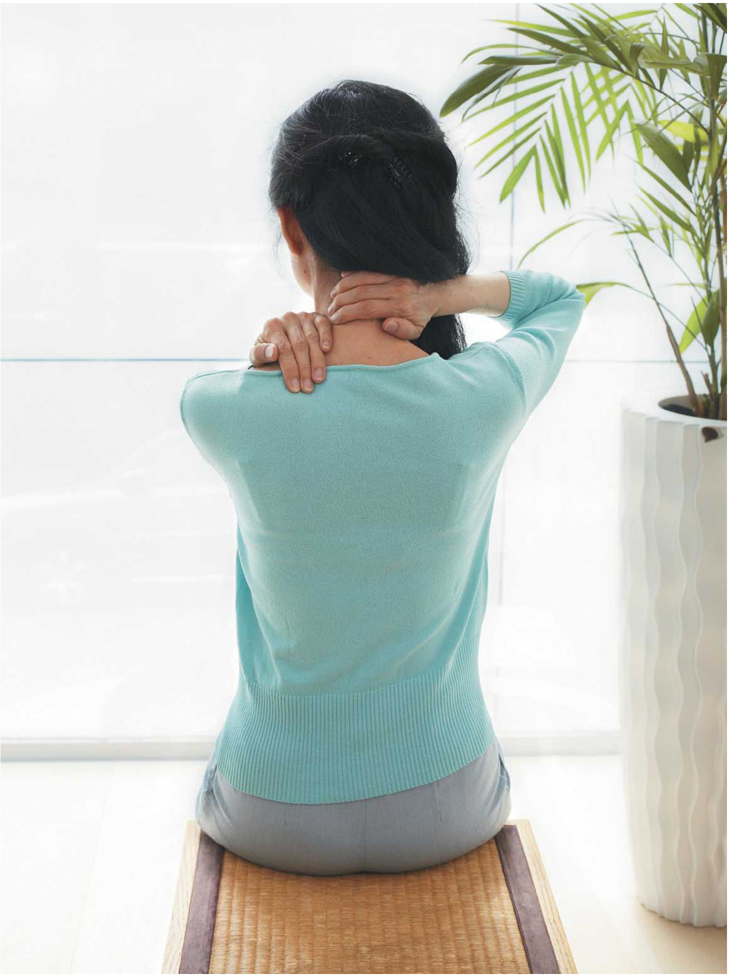
Thyroid (Middle Finger)[xxxiii]



Place right hand under right collarbone (SEL 22) and left hand on outside of right shoulder blade (SEL 26).

WHAT IT HELPS: This hold will open up your chest area while boosting thyroid function. Reverse for equal attention to both sides, or check for congestion where the neck meets the shoulder and apply the hold to the side where you notice a fullness.

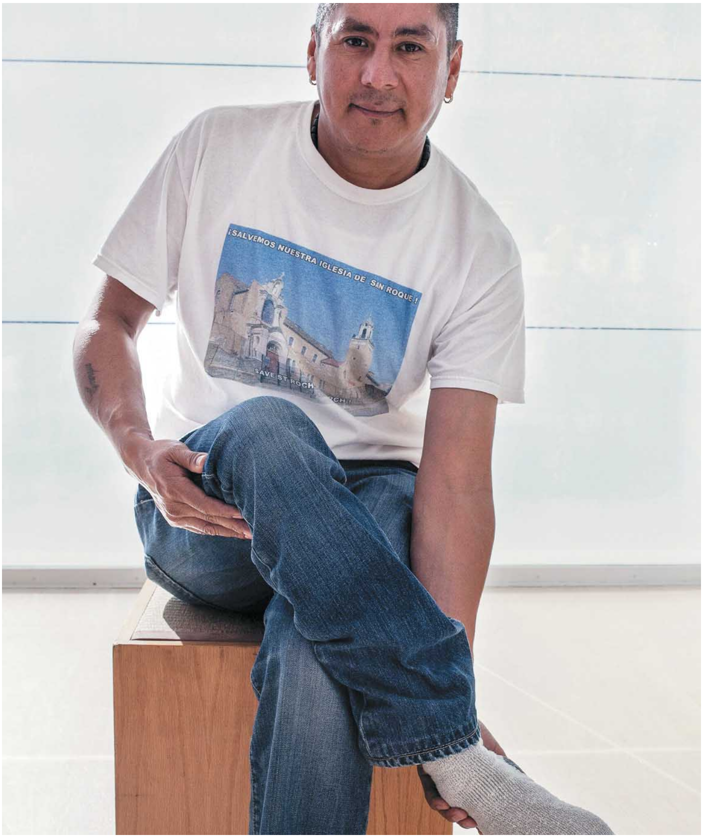
Tinnitus (Palm)



Place right hand on left middle of neck (SEL 12) and left hand on top of left shoulder (SEL 11).

WHAT IT HELPS: The first step of the Umbilicus Flow, this hold helps ringing in the ears. Sometimes caused by emotional stress, the condition can also occur in people over the age of sixty-five.

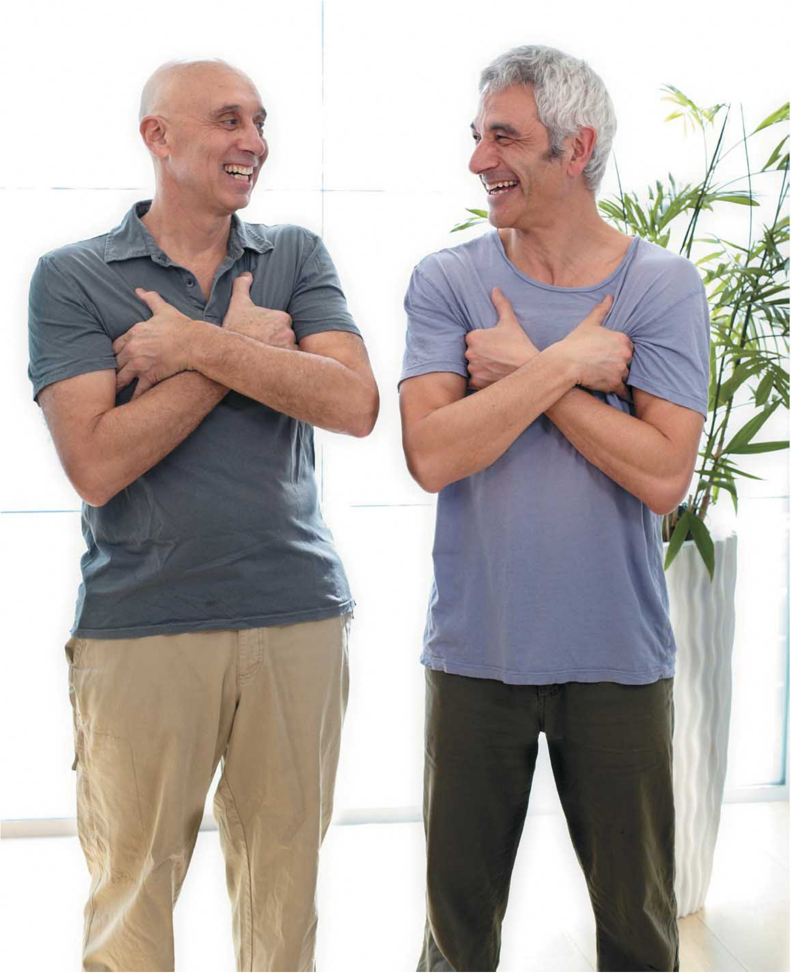
Toothache (Index Finger)xxxiv


¡SALVEMOS NUESTRA IGLESIA DE SAN ROQUE!
SAVE ST ROCH CHURCH!

For a toothache on the left side, place right hand on outside of right knee (SEL 8) and left hand beneath outer right anklebone (SEL 16).

WHAT IT HELPS: Helping the large intestine energy, which flows through the gumline, this hold is very dynamic and useful for tooth infections and can help speed up healing after dental surgery.

Well-Being (Palm)



As if giving yourself a hug, reach beneath left armpit to place right fingertips on outer left bottom of shoulder blade (SEL 26), resting right thumb below left collarbone (SEL 22). Mirror these positions on the left, placing left fingertips on outer right bottom of shoulder blade (SEL 26) and left thumb below right collarbone (SEL 22).

WHAT IT HELPS: The pose we call "the Big Hug" helps the total being, working on the exhale and inhale for complete energetic harmony.

I. Treats both sides of the body

II. Right flow illustrated

III. Right flow illustrated

IV. Treats both sides of the body

V. Treats both sides of the body

VI. Right flow illustrated

VII. Treats both sides of the body

VIII. Right flow illustrated

IX. Treats both sides of the body

X. Treats both sides of the body

XI. Right flow illustrated

XII. Treats both sides of the body

XIII. Treats both sides of the body

XIV. Treats both sides of the body

XV. Treats both sides of the body

XVI. Right flow illustrated

XVII. Treats both sides of the body

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XXI. Right flow illustrated

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XXVIII. Right flow illustrated

XXIX. Right flow illustrated

XXX. Right flow illustrated

XXXI. Right flow illustrated

XXXII. Treats both sides of the body

XXXIII. Right flow illustrated

XXXIV. Right flow illustrated

The Infinite Wisdom of Jin Shin

Though we have not come close to exhausting the possibilities of the infinite Art of Jin Shin, we have come to the end of this book—which, like Jin Shin itself, may appear deceptively simple while offering a wealth of possibilities.

By now you have surely experimented with some of the holds and flows, and maybe you have even already established a routine or banished a cold. When in doubt about how to navigate through the information or which direction to explore, remember that Jin Shin taps into our innate wisdom—and that, with a little encouragement, stuck energy will find a way to move. There is no need to commit the information in this book to memory, as all that you learned is accessible to you. Some of this knowledge even predates your passage into conscious awareness.

When in doubt, simply hold your fingers in succession and use the breath to get the energy flowing. As you grow comfortable, explore the other flows. There are no “shoulds,” “have tos,” or “trying tos” in Jin Shin, as our teachers frequently remind us. Be in the moment while giving yourself this gift of self-care. Enjoy the journey.

For those of you interested in sharing the practice with friends and family, feel free to use any of the flows that you feel may be helpful. There is no way to harm yourself or others in using the Art of Jin Shin. When working on others, keep it short—practicing for anywhere between three and twenty minutes, and for no more than an hour. Enjoy the process, listening and feeling for energy to move.

Make sure you are breathing as well, giving yourself free access to source energy and allowing yourself to be the jumper cable.

You can also extend the practice to working with a beloved pet. If you are interested, seek out the book *Jin Shin Jyutsu for Your Animal Companion* by Adele Leas.

Finally, if you would like to continue learning and growing in the Art of Jin Shin, you will find a host of resources through Jin Shin Institute. We offer complete training and certification programs for teachers and practitioners, as well as private sessions, classes, workshops, practice circles, and more. You can find more information on our website at www.jinshininstitute.com.

Afterword

BY KAREN DUFFY

My father inspired my siblings and me with the importance of self-care habits. “If you don’t take care of your body, where are you going to live?” is one of his most repeated quotes. For over twenty years I have been living in a body that has the double burden of a rare chronic illness called sarcoidosis of the central nervous system and complex regional pain syndrome, also known as the “suicide disease.” These complex disorders have created a dysfunction in my central nervous system. Due to the injury of the nerves in my spinal column, I endure a constant burning sensation called allodynia, where normal, everyday skin contact ignites a high-level pain response. One of the great lessons I’ve learned from illness is that pain is inevitable, but suffering is optional.

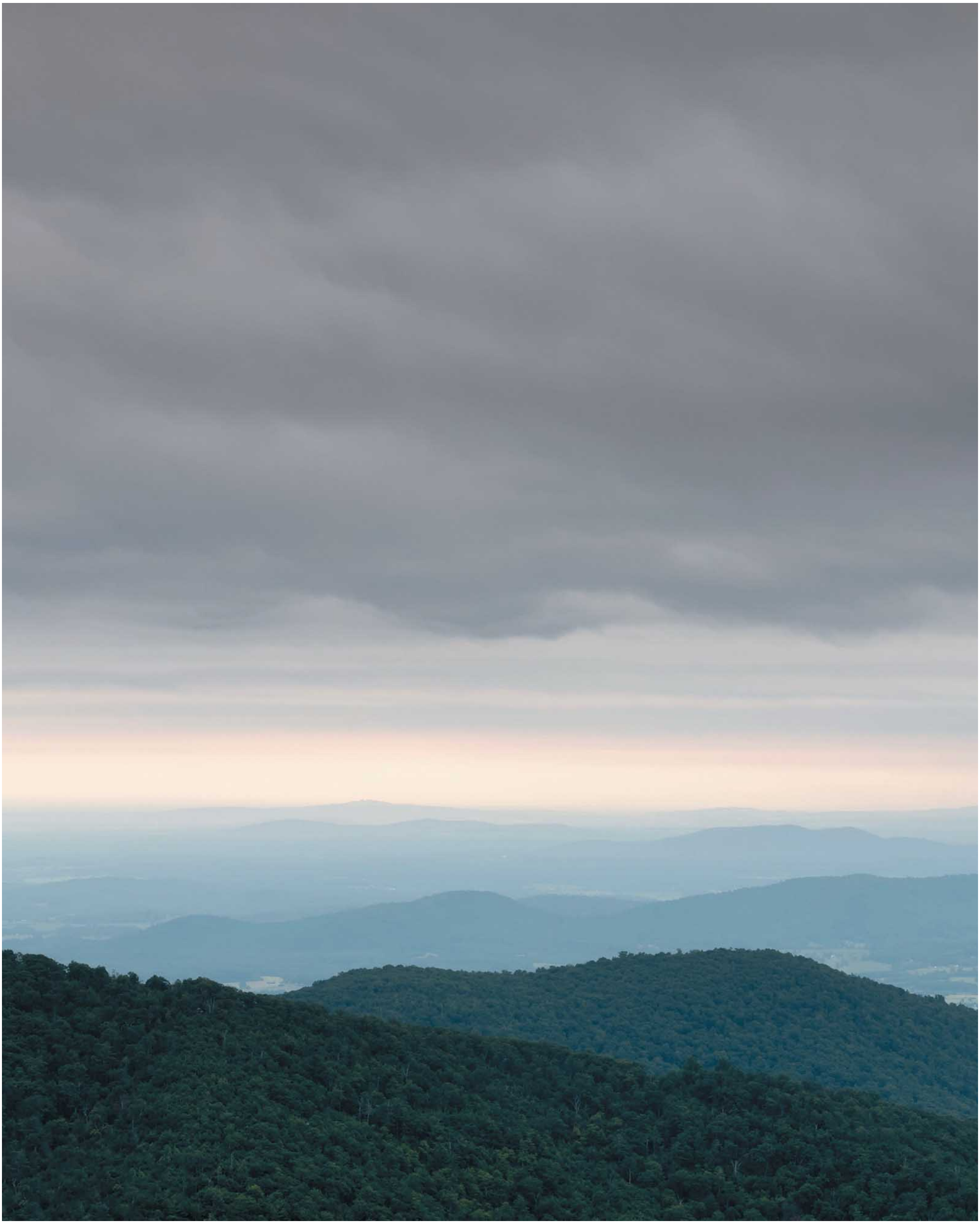
Living with a degenerative disease is like living next door to a bully: you never know when he’s going to ring your bell and knock you on your keister. These chronic conditions are a part of my life, and I’m doing my best to peacefully cohabitate with them. I try to keep the pain-to-fun ratio tilted in my favor—I take my prescribed medication, I look for purpose in every day, and I practice the self-care art of Jin Shin. One of my favorite quotes is from Lord Byron, who advised: “Always laugh when you can; it is cheap medicine.”

I was introduced to the Art of Jin Shin through my mother-in-law. I witnessed her enthusiasm for the practice, and her radiance was incandescent. She has been devoted to Jin Shin for several years, and I’m so grateful she shared it with me. What I love about Jin Shin is its simplicity. You have the power of self-care in your hands—it’s literally right at your fingertips.

The belief that we can help ourselves is essential to the Art of Jin Shin. The gentleness of the holds opens up the opportunity to reflect and integrate our body, mind, and spirit. The relief from the grip of pain was noticeable after my very first session. Jin Shin is restorative and energizing. Our bodies are meant to be discovered, not conquered. The discovery of Jin Shin has illuminated my life; I am now a devoted practitioner. Every morning I do a series of flows, and throughout the day, I rely on Jin Shin holds to energize and reawaken my mind and body.

Alexis Brink has written a vivid, personal guide to Jin Shin. Her book is an invitation to the wise, practical, and self-directed world of this ancient art. The most powerful tools for healing are our minds and our hands. I’m lucky to live in New York City, where I can meet with Alexis for her transcendent sessions and workshops. We’re all lucky that Alexis has shared her gifts and deep knowledge of Jin Shin within this book. It is a treasury you will return to again and again.

For me, it is the life-changing magic of Jin Shin!



Acknowledgments

I feel both lucky and grateful for the privilege of having the Art of Jin Shin play such an important role in my life. It is the greatest gift, following my children, Mara and Tyler, who have been the recipients of my Jin Shin practice throughout their lives—you are my sunshine! Gratitude for my parents, Max and Betty; my brother, Richard; and my close family in the Netherlands, Thailand, Israel, and Switzerland. My friend and soul mate Marieke for her eternal patience and talent and for helping realize my dream in sharing Jin Shin with the world. Marian W. for holding my hand lovingly during my own heart healing journey. Donielle Morris for opening the door to live social media—more is more! Cobi Konadu for support in creating the JSI educational materials. The gifted Jin Shin practitioners Jules Rochon, Mitzi Adams, Lisa Klitses, and Patty Bayer Troup for keeping me in the flow. To all the clients over many years of practice—I learn every time I place my hands on you. The students who are so eager to learn, and by whose sides I continue the path of growth and understanding. The models: Cecile, Leza, Mara, Nakeema, Guillar, Tim, Michael, Alicia, Janel, Wella, Dora, Edith, Norbert, Teresa, Felix, Patty, Tyler, Enrique, Eloise, and Rex. My publisher at Tiller Press, Theresa DiMasi, who through her enthusiasm for Jin Shin brought this book to realization. Our amazing editor, Anja Schmidt, for her positivity and guidance. The team: Samantha Lubash, Sam Ford, Scottie Ellis, Ron Longe, Jaime Putorti, and Christine Masters. A pleasure to work with Savannah Ashour, who made this project fun and simple and lit up my story. Karen Duffy for the introduction to Simon & Schuster, and Cynthia Ryan for her persistence in getting this book published. My lifelong friends Inge, Marieke, Laura, Leslie, Merrill, Graciela, Anne—love you girls!

With deep gratitude to Jiro Murai, for devoting his life to researching and organizing this ancient art so that it could be practiced for generations to come. Gratitude for the awesome gift that Mary Burmeister brought to the West, when she developed Jin Shin Jyutsu and introduced it to the United States and beyond. Haruki Kato for showing me the Japanese way, and for sharing Jiro Murai's method. Great appreciation and love to Pamela Markarian Smith, the founder of Jin Shin Institute; I am honored and humbled to be chosen to continue her legacy. Kyoko Seagusa, for being an essential part of my research team. Susan Brooks, for sharing her Jin Shin expertise during the final rounds of edits.

And the biggest acknowledgment of all to my teacher and mentor Philomena Dooley, who has guided and trained me since the beginning of my jumper cable years with love, patience, and commitment and who always has her door open to me—thank you!

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More from the Author

Healing at Your Fingertips

About the Author

Alexis Brink is the president of Jin Shin Institute in New York City and has been a practitioner of the Art Jin Shin since 1991. She is a licensed massage therapist and interfaith minister and has taught self-help classes and workshops in New York City as well as in different countries for many years. She has taught Jin Shin in hospitals to nurses and to teachers and their students in the public school system.

This energy healing modality has not been given the attention it deserves and Alexis has made it her personal life's journey to open up the Art of Jin Shin to the world. Jin Shin Institute was entrusted to her by Pamela Markarian Smith in 2015. Today, Jin Shin Institute, under Alexis's guidance, is offering a comprehensive curriculum to a new generation of practitioners and teachers. She is creating an open and welcoming community and she will continue to spread the Art of Jin Shin for many generations to come.

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A note about the index: The pages referenced in this index refer to the page numbers in the print edition. Clicking on a page number will take you to the ebook location that corresponds to the beginning of that page in the print edition. For a comprehensive list of locations of any word or phrase, use your reading system's search function.

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